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à Monsieur
N. RIMSKY-KORSSAKOW
Hommage affectueux de son élève reconnaissant.

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(Mi)

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composée par

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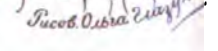


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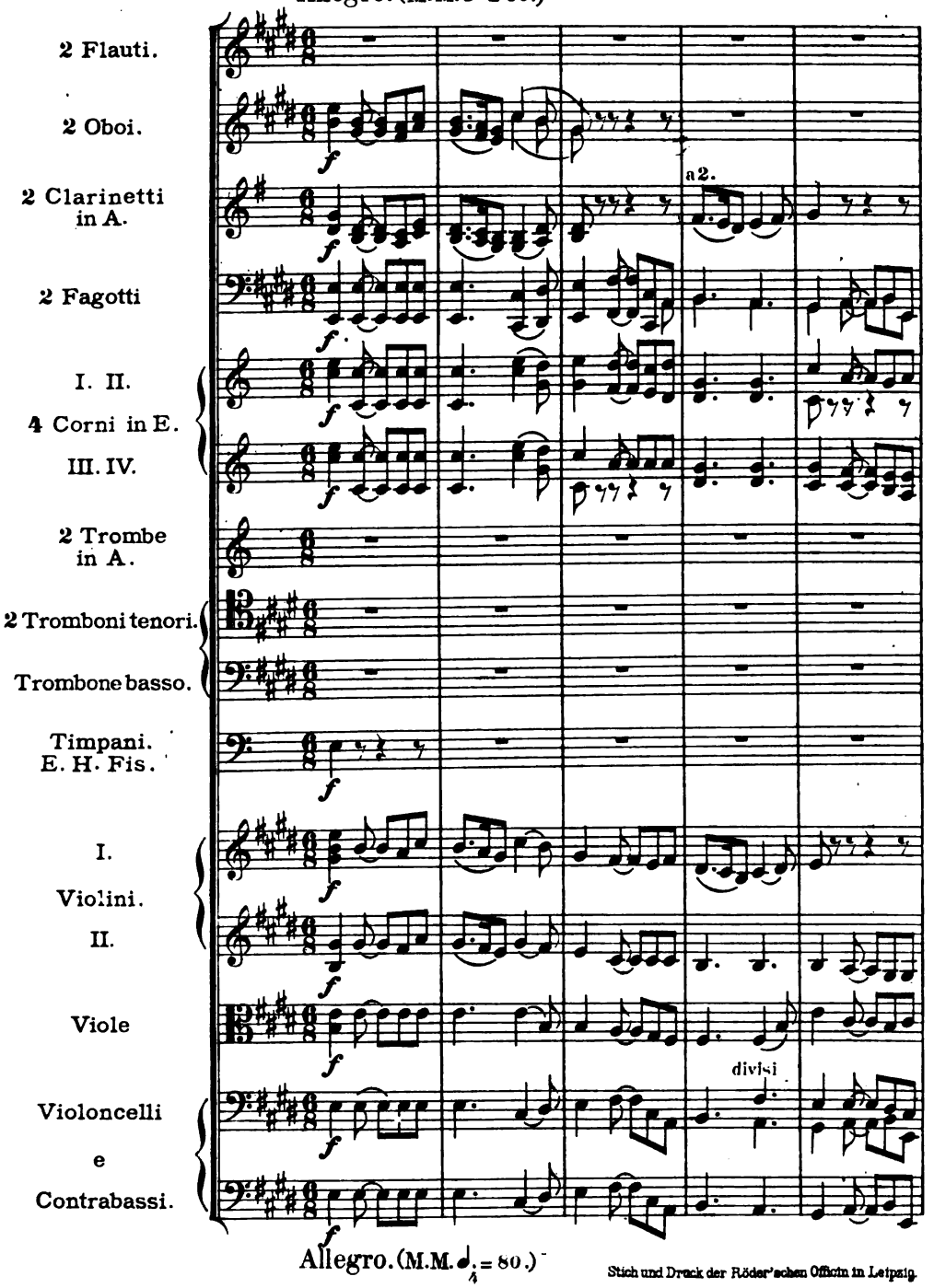


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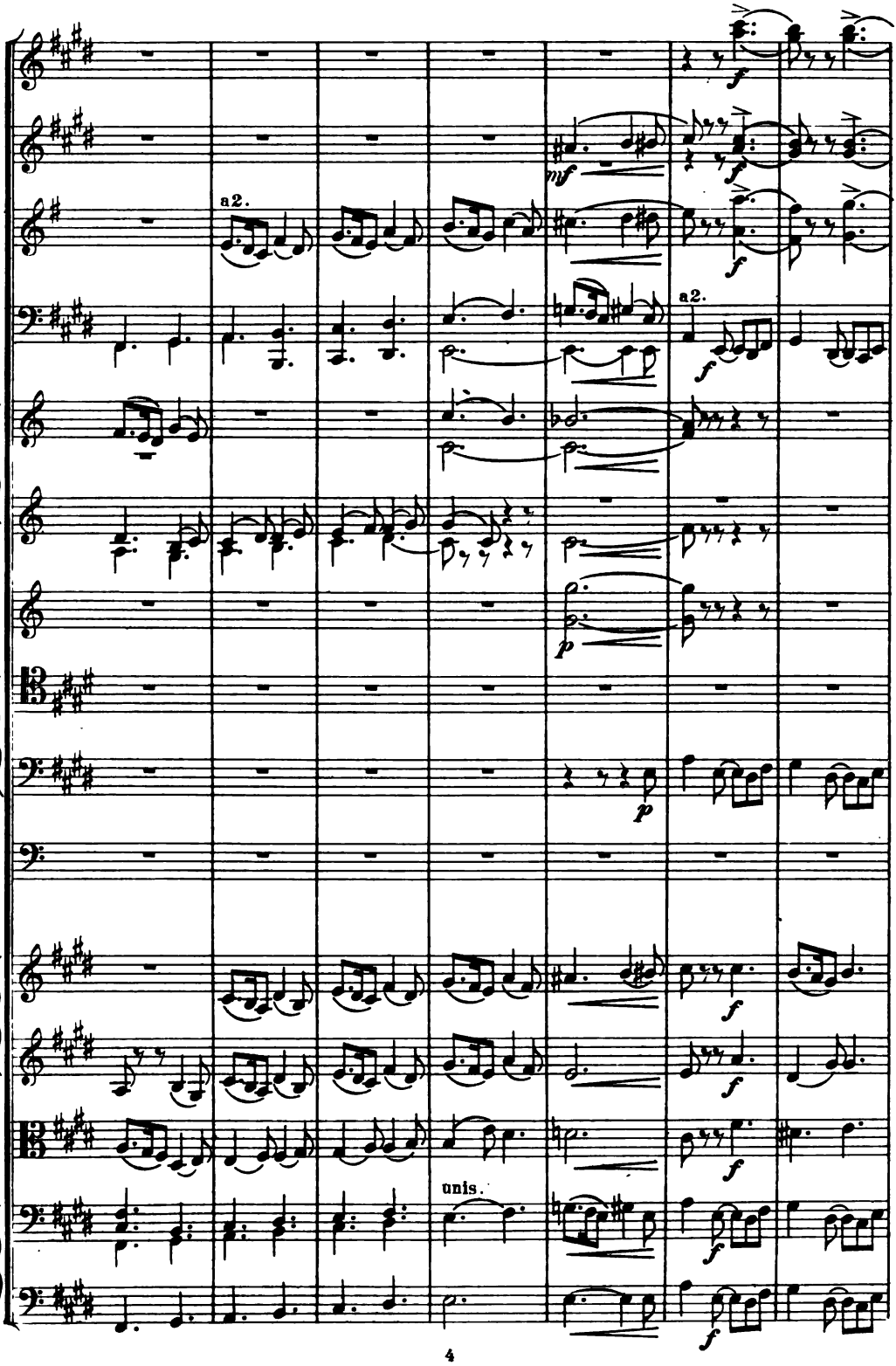




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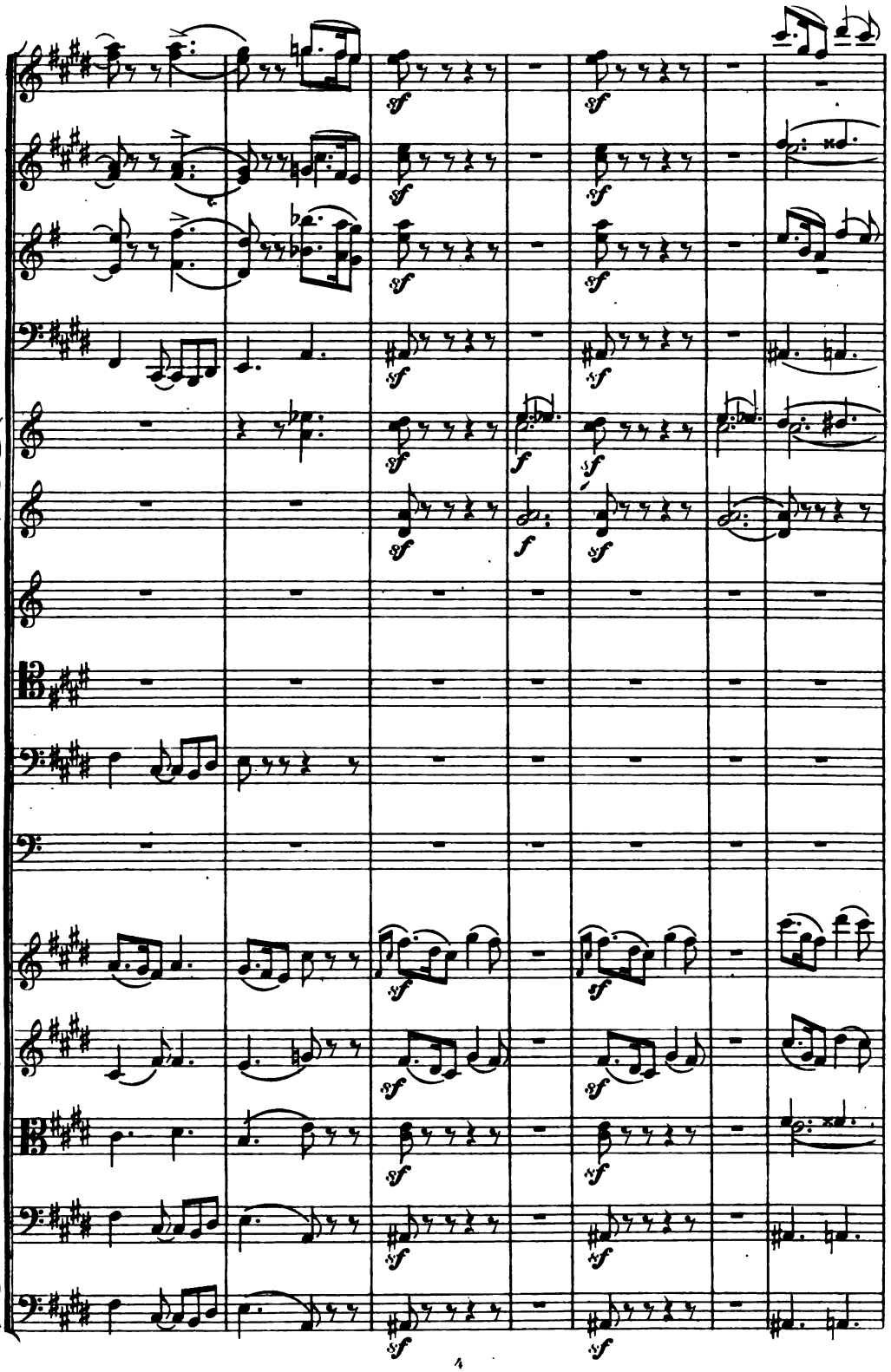



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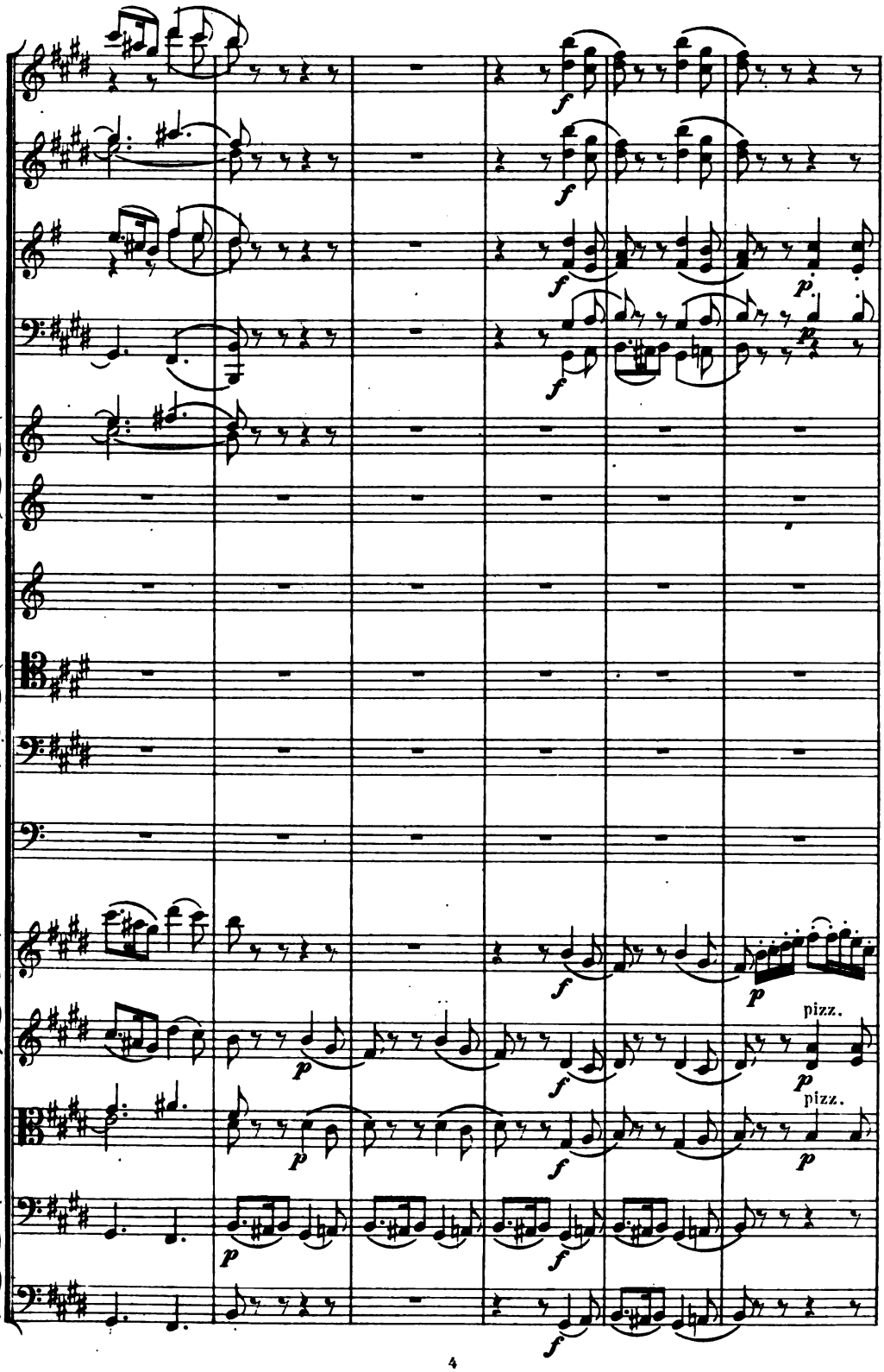




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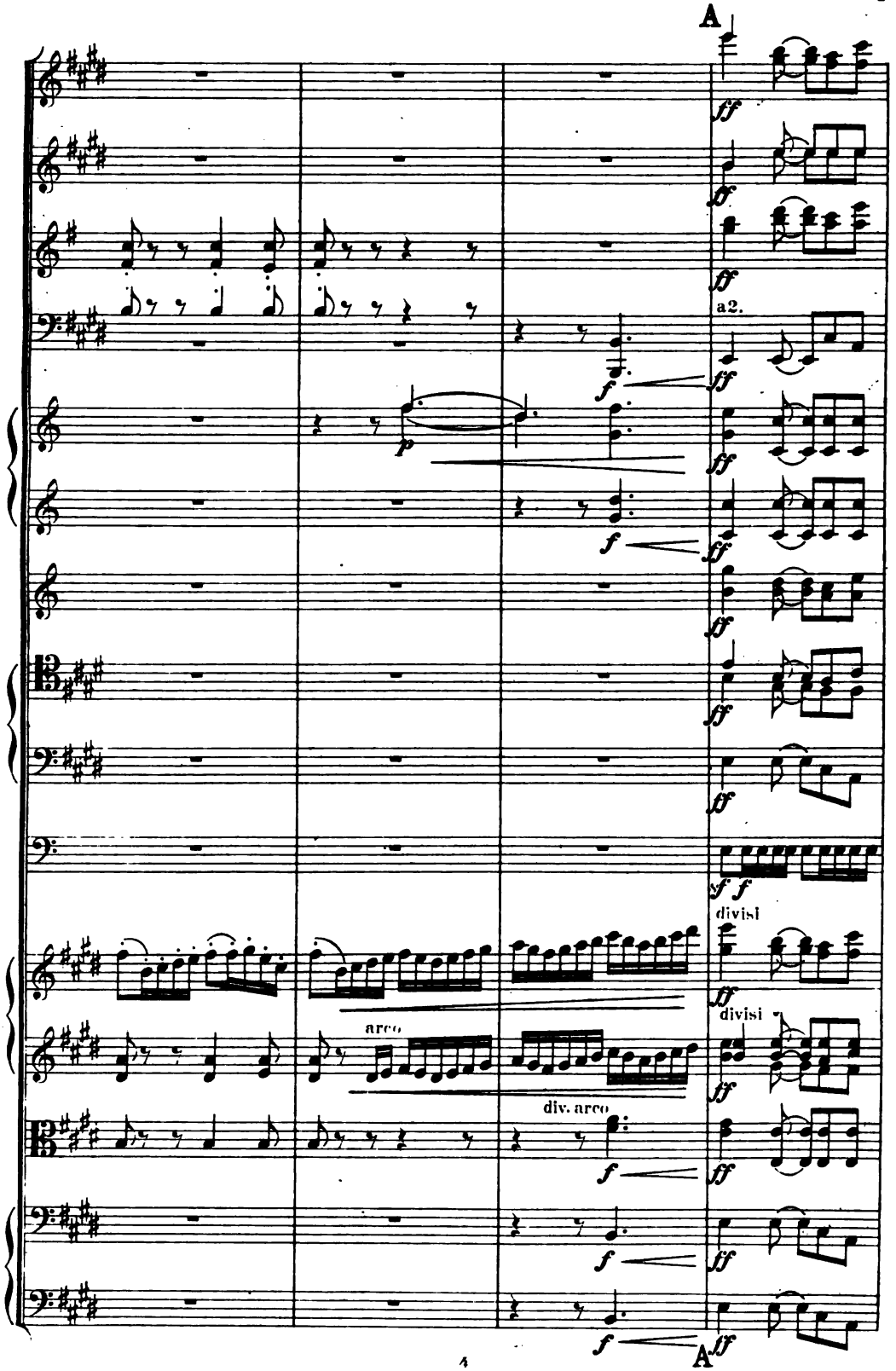




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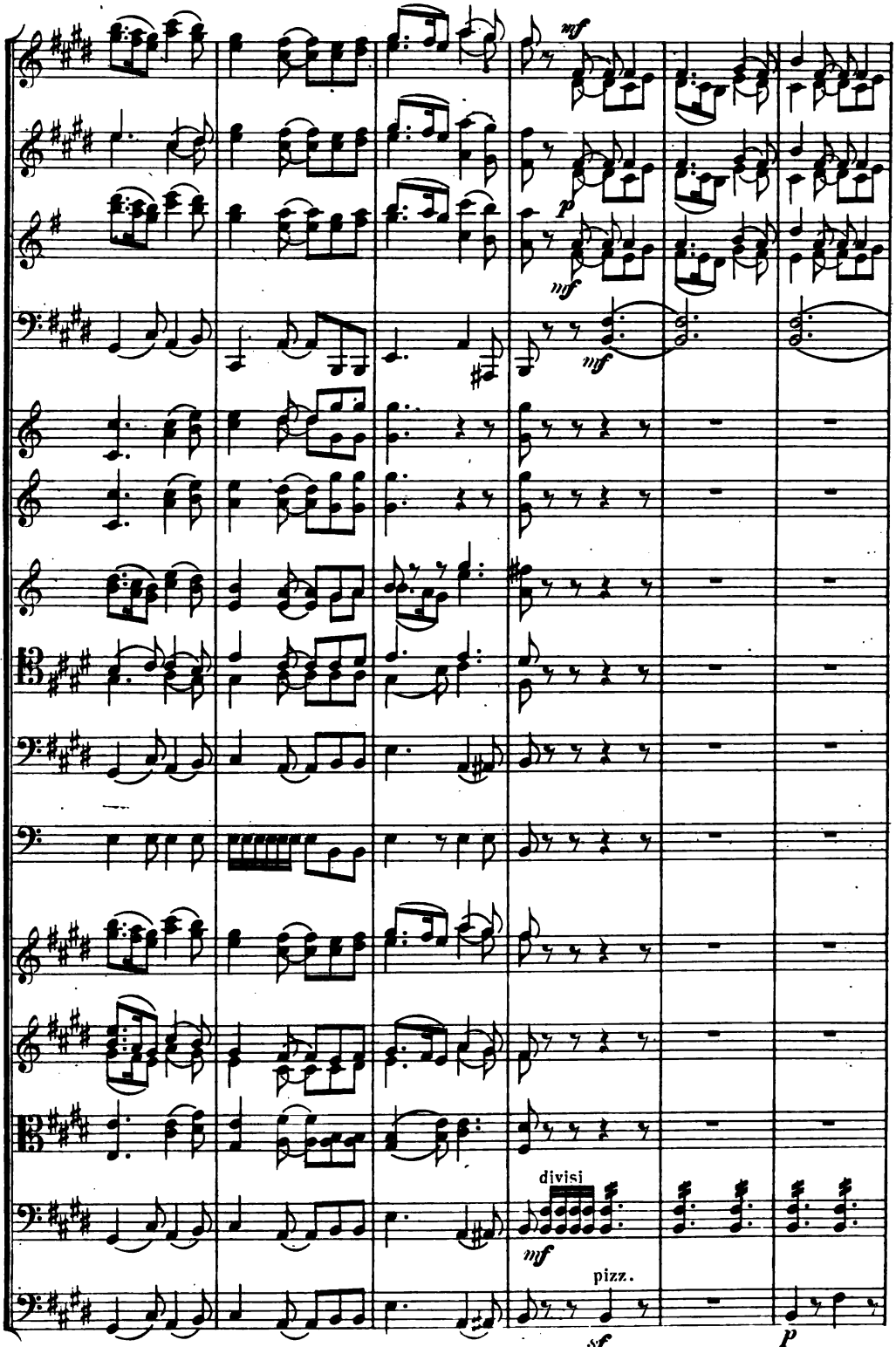




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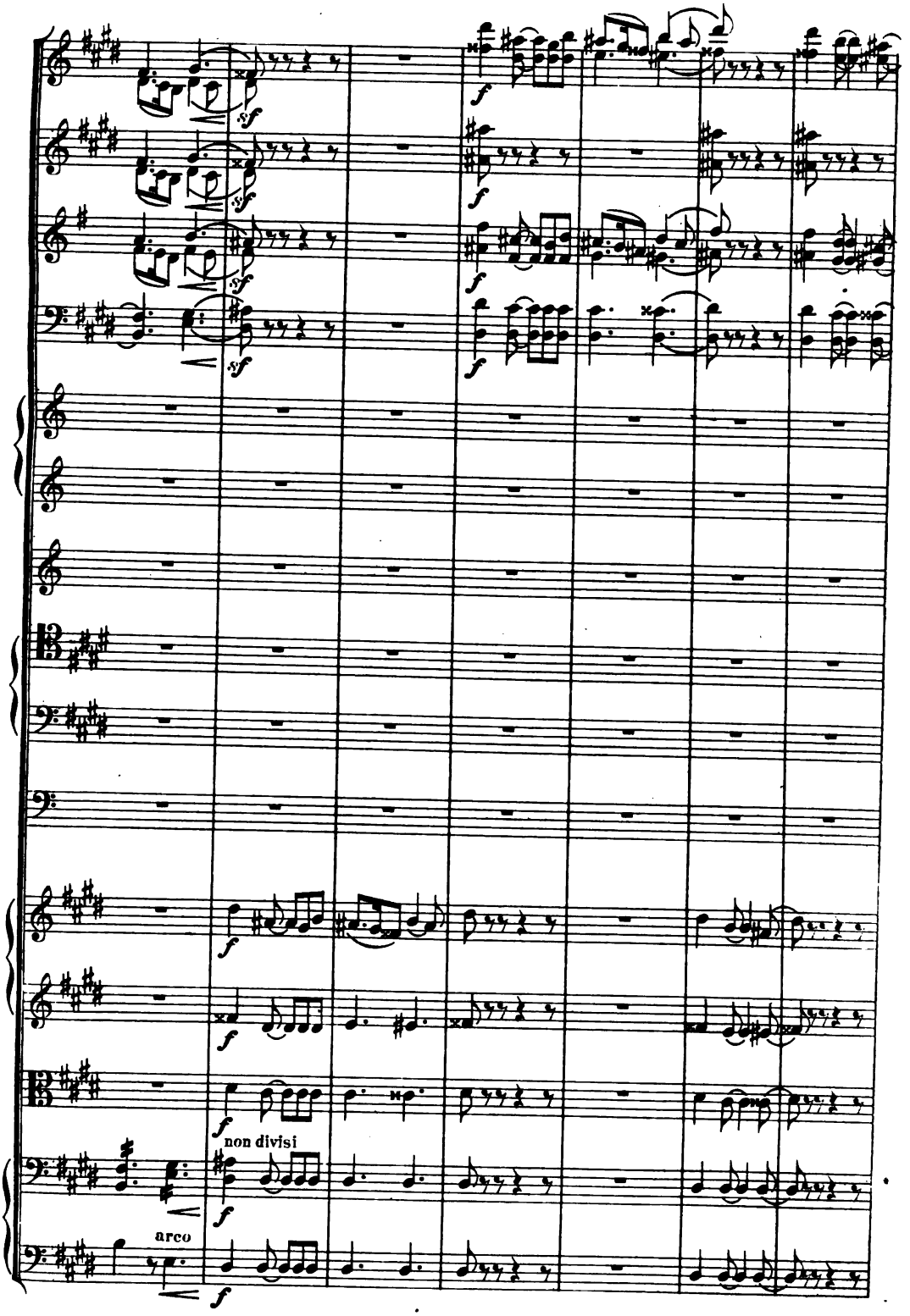




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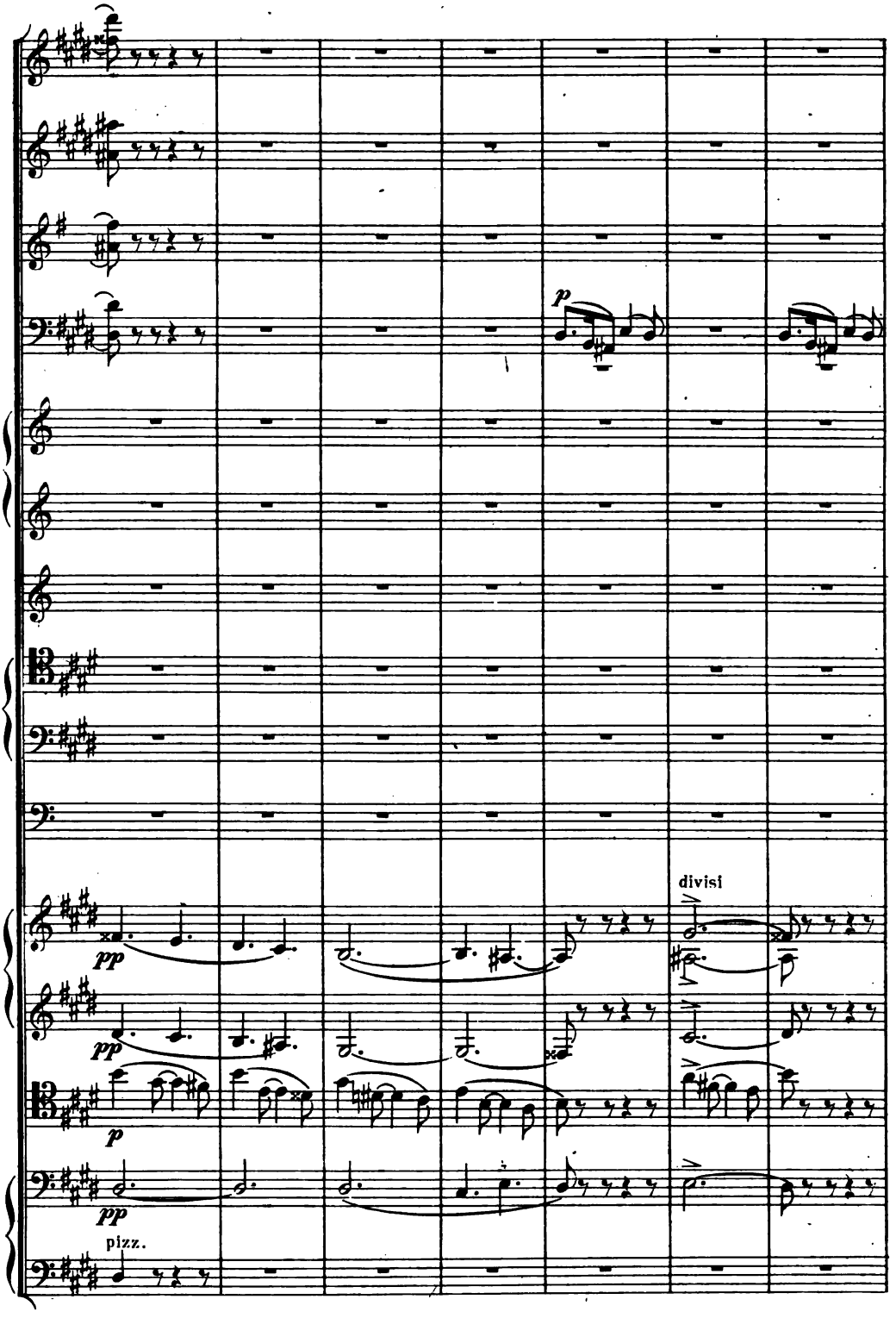




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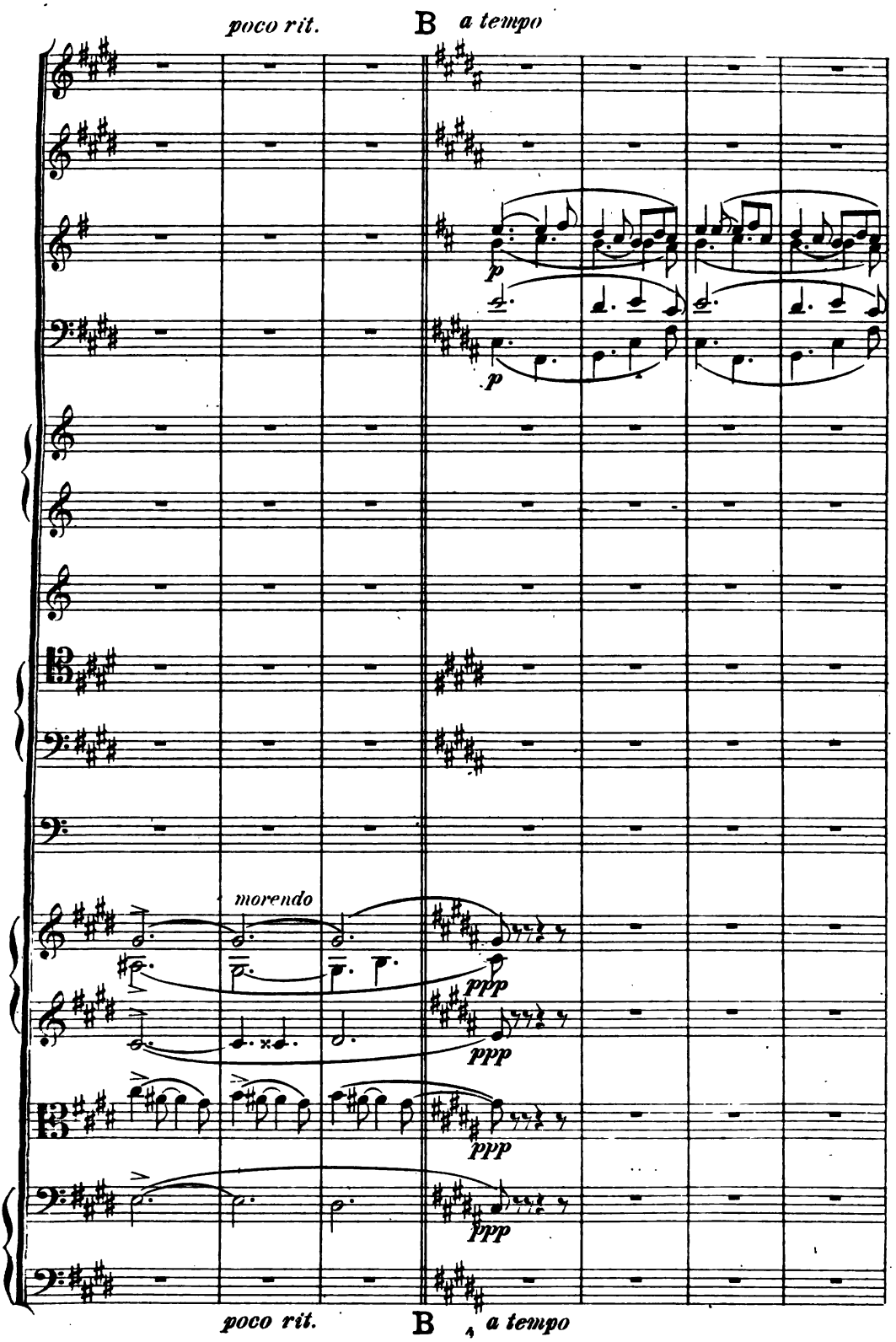


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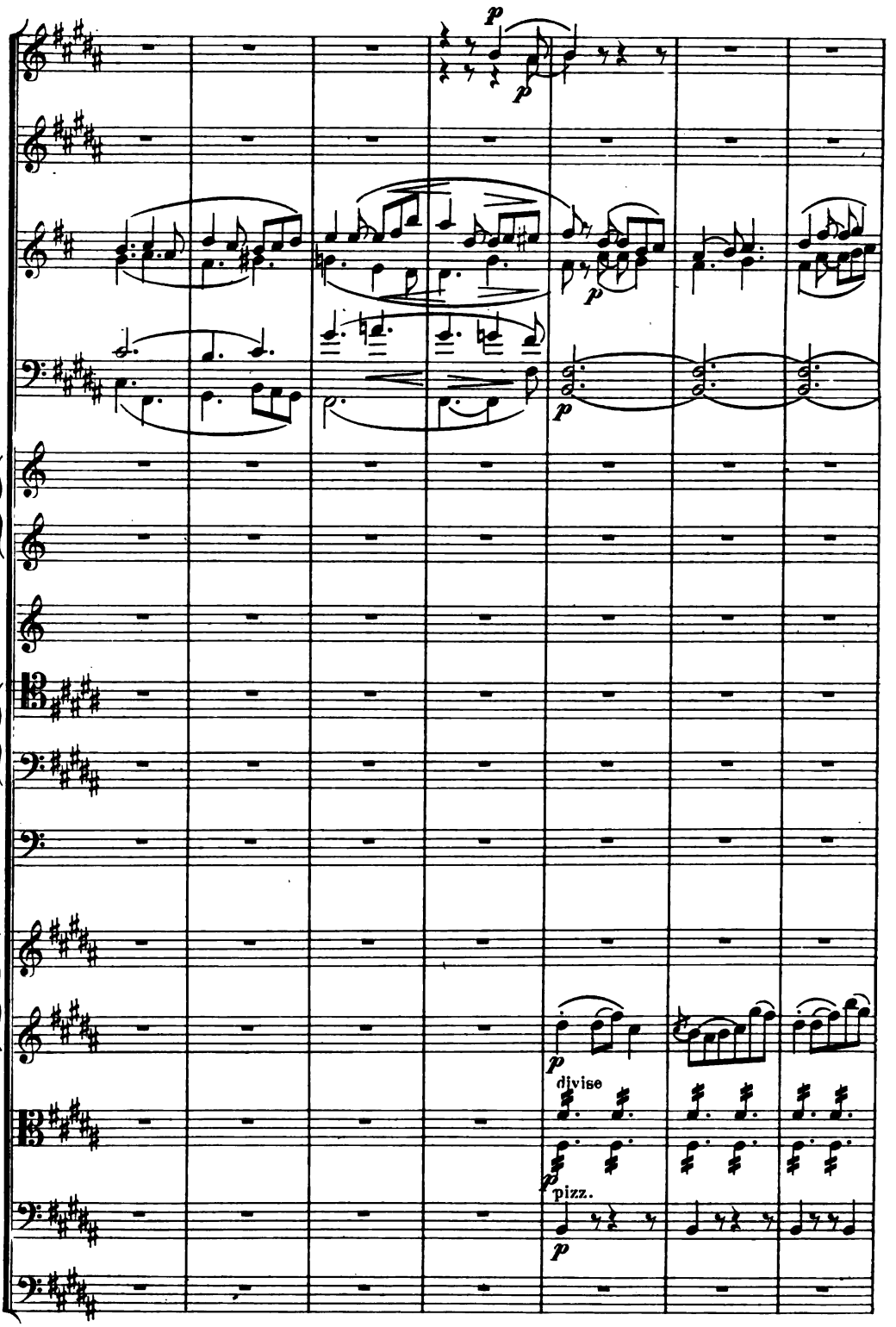




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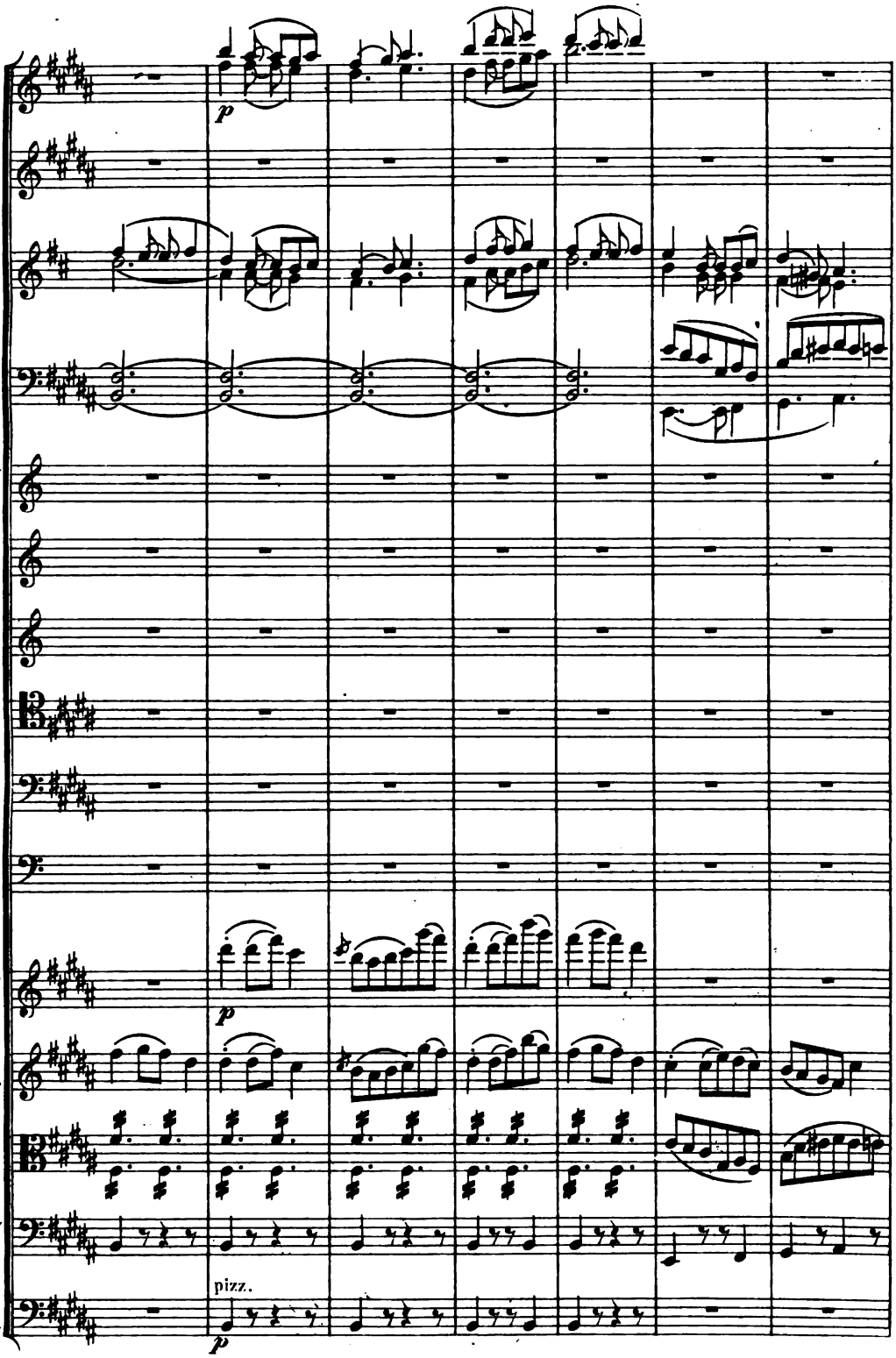




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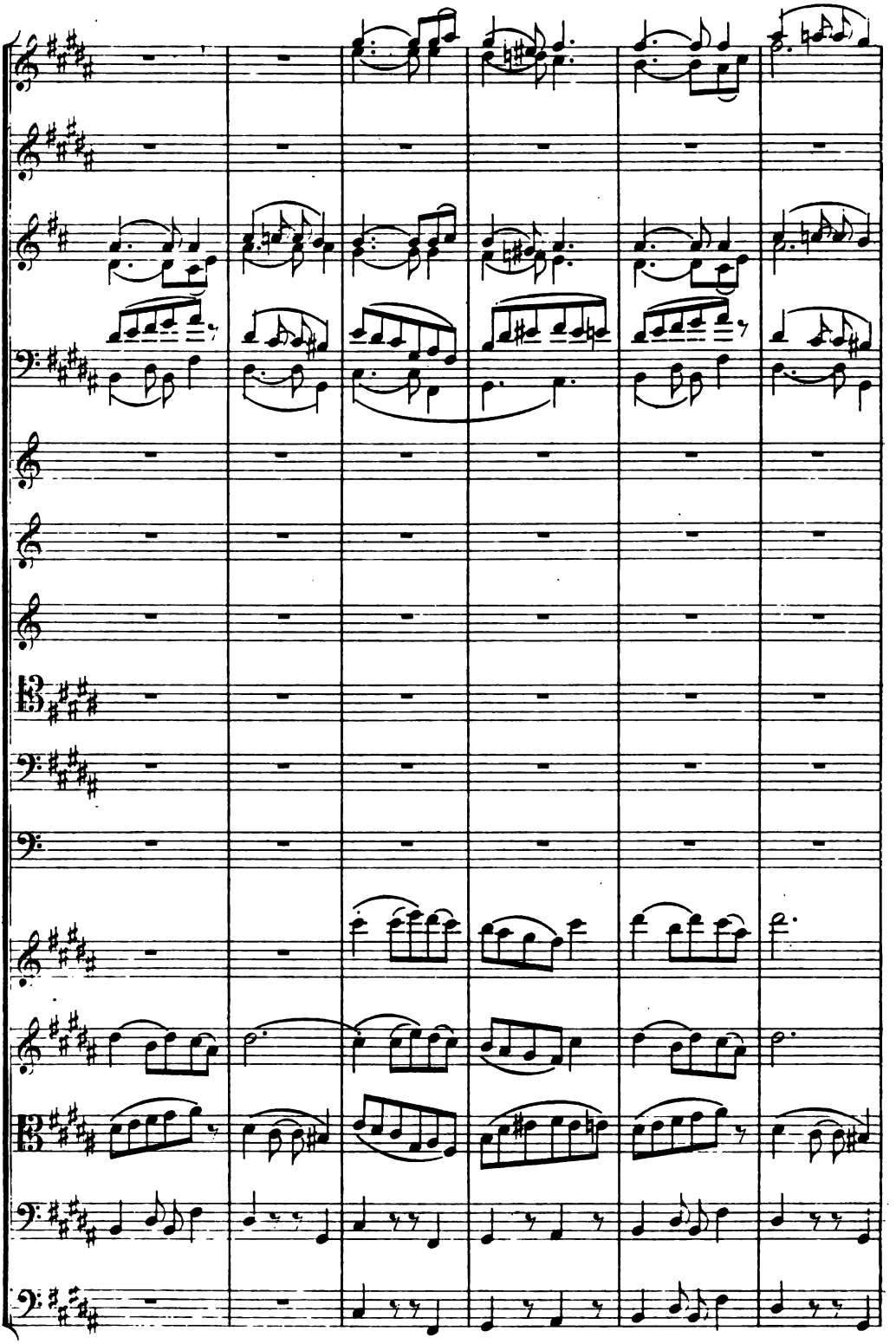



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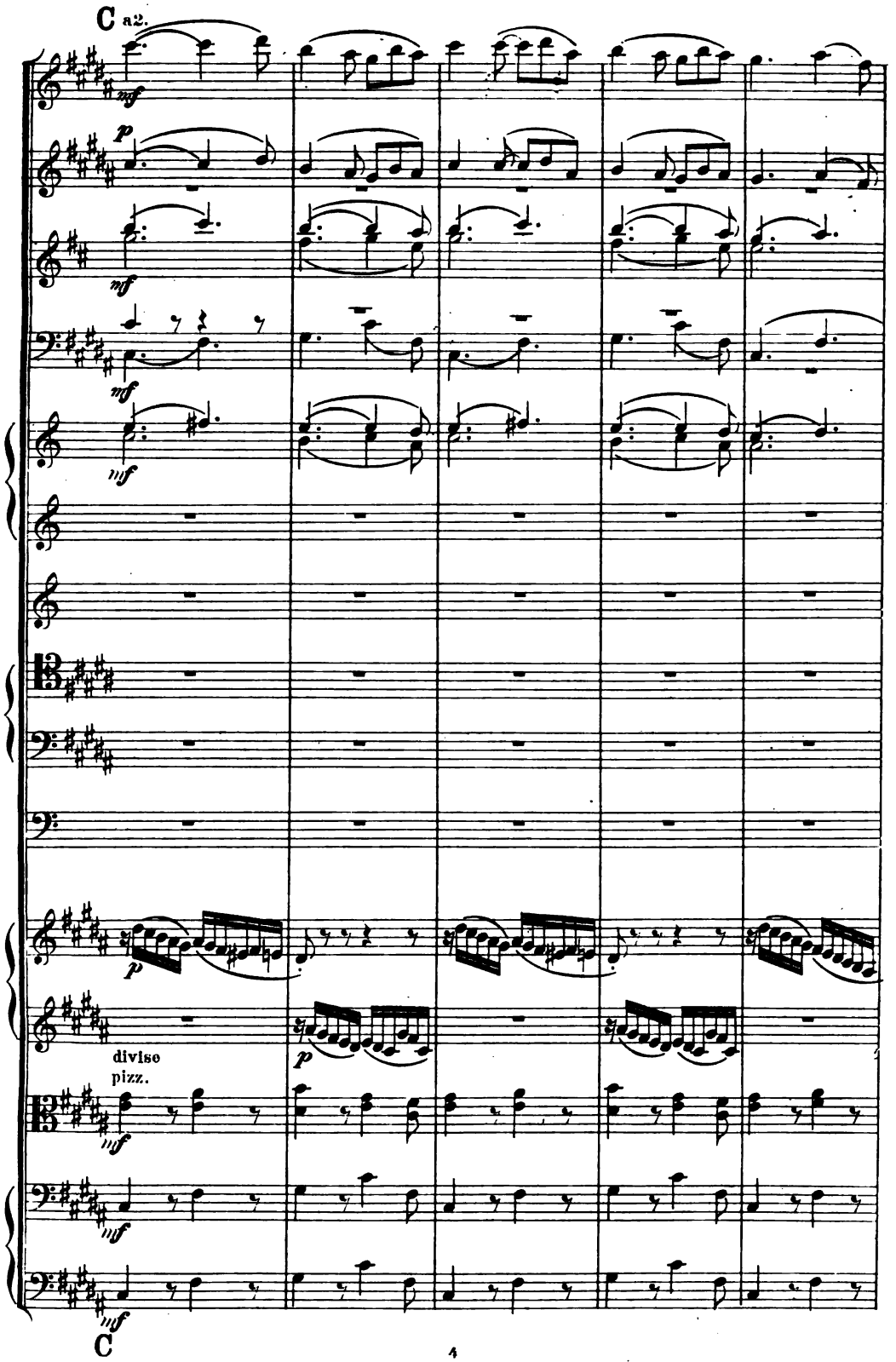




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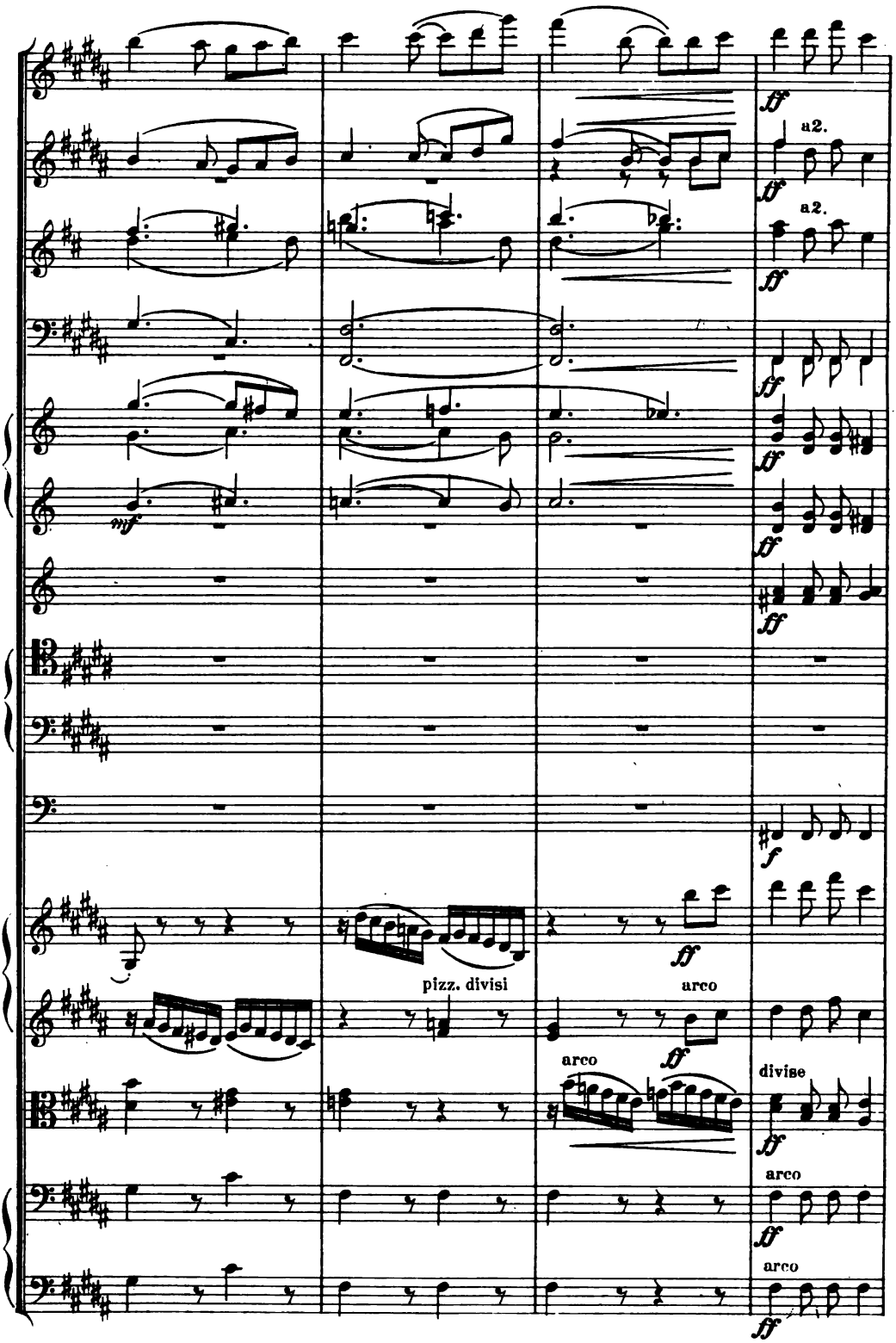




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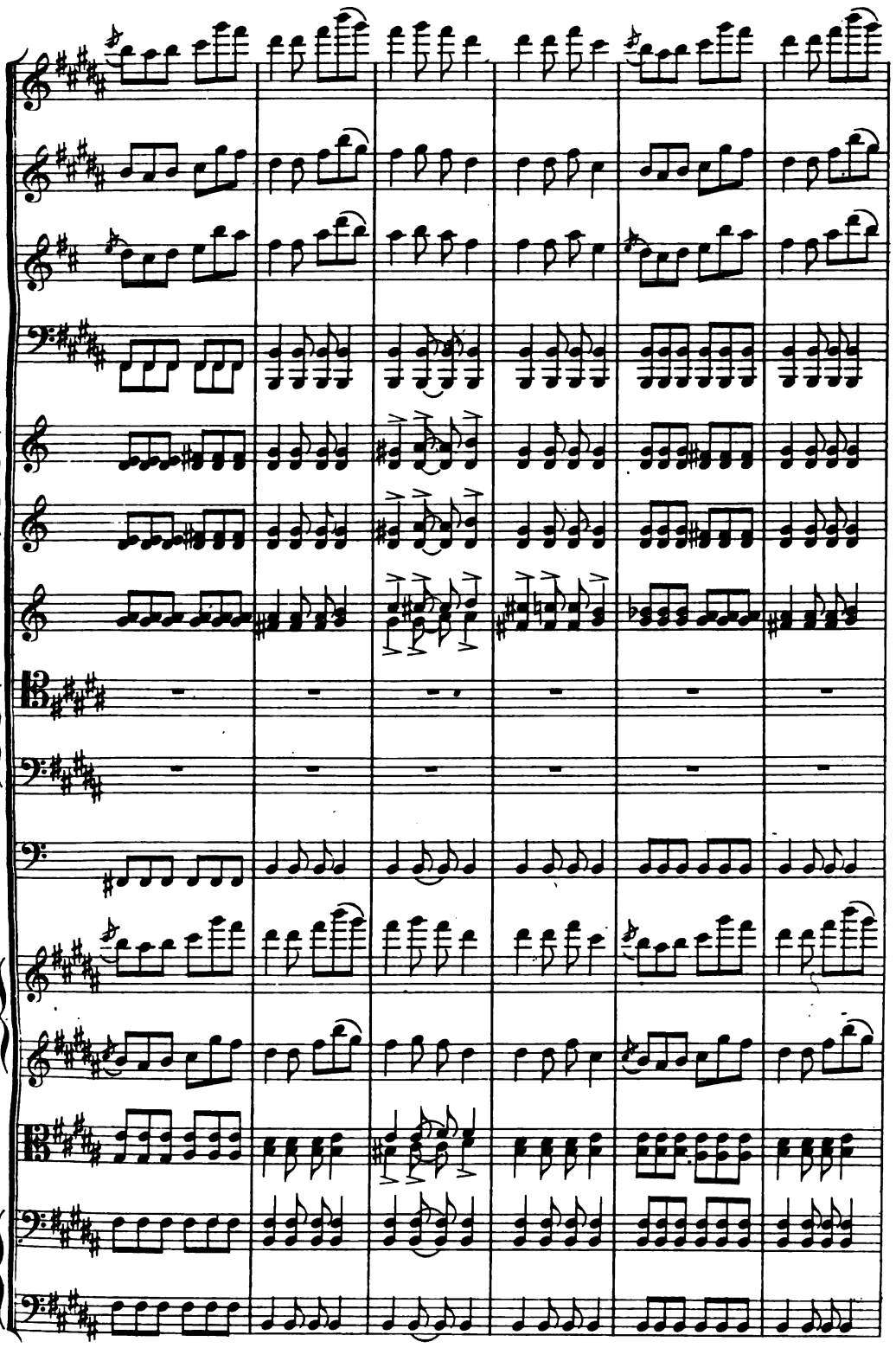



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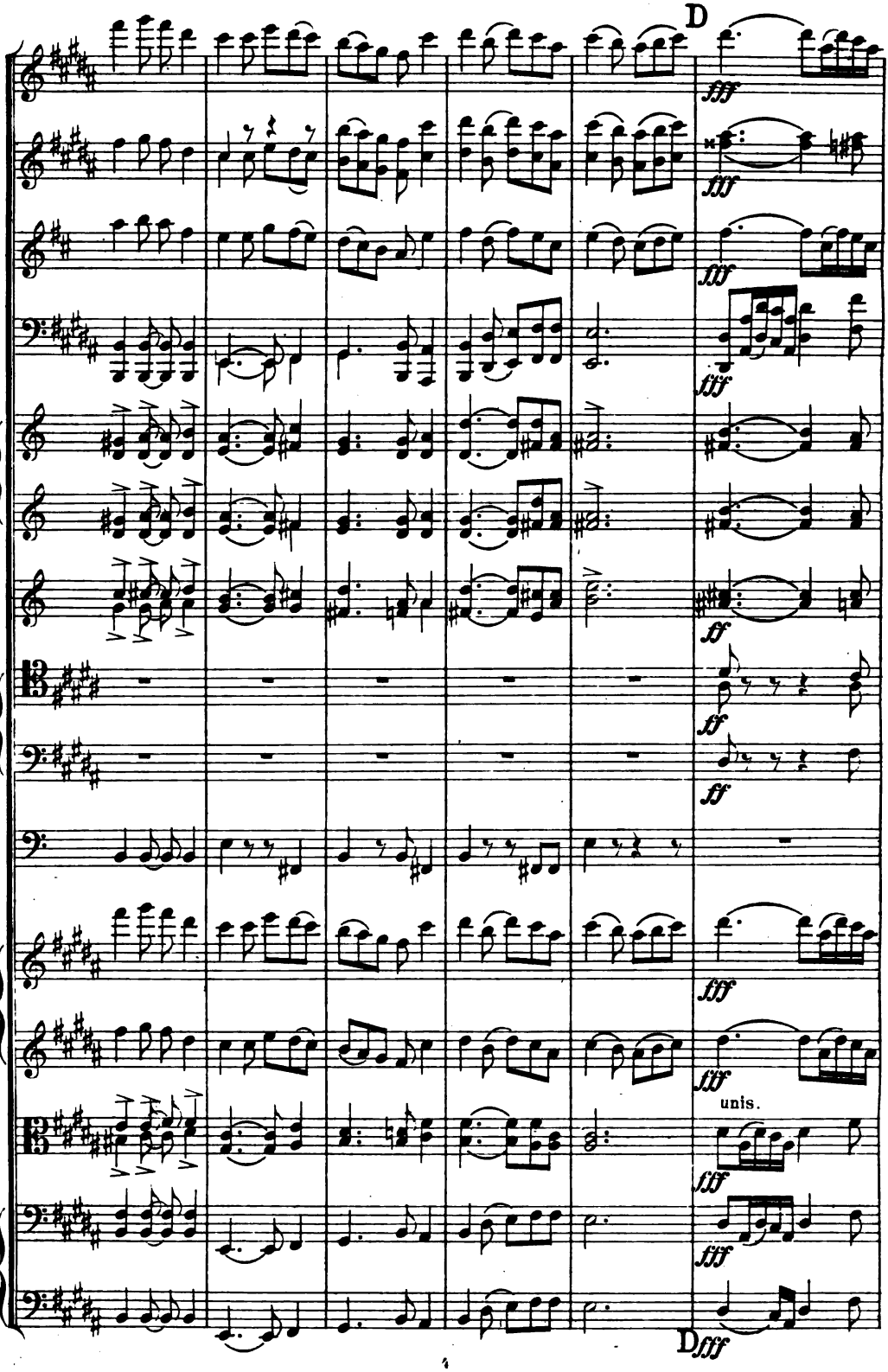


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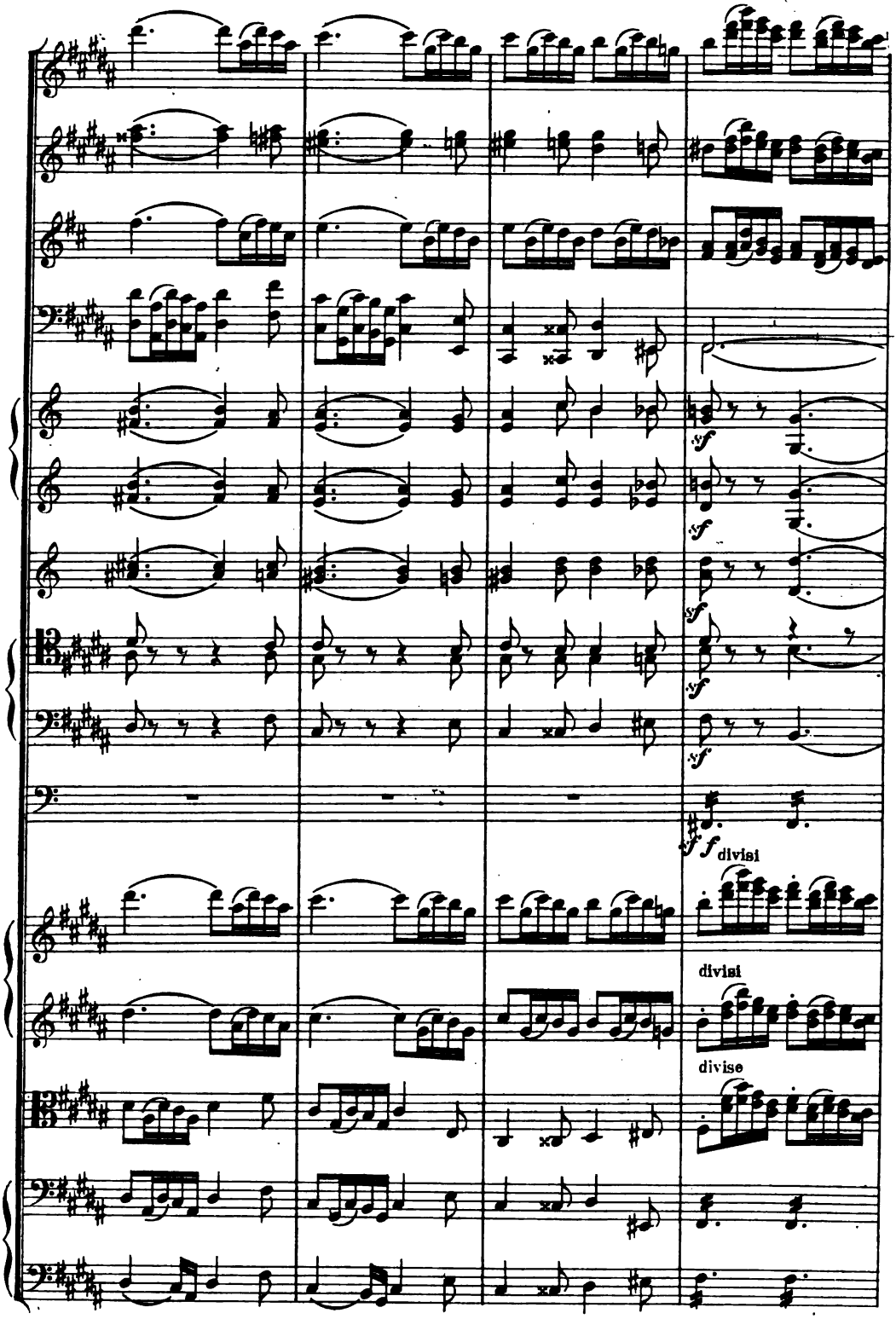




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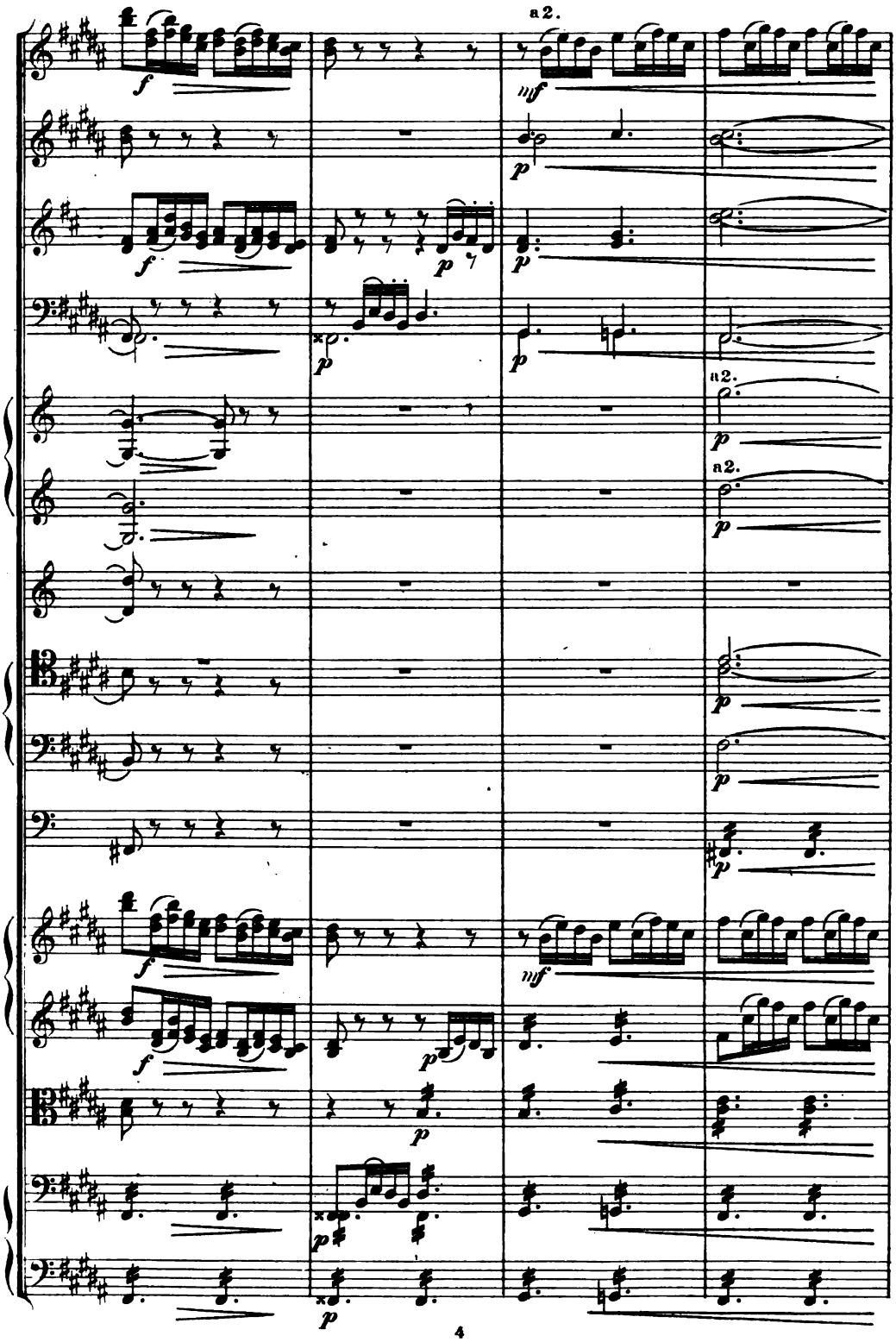




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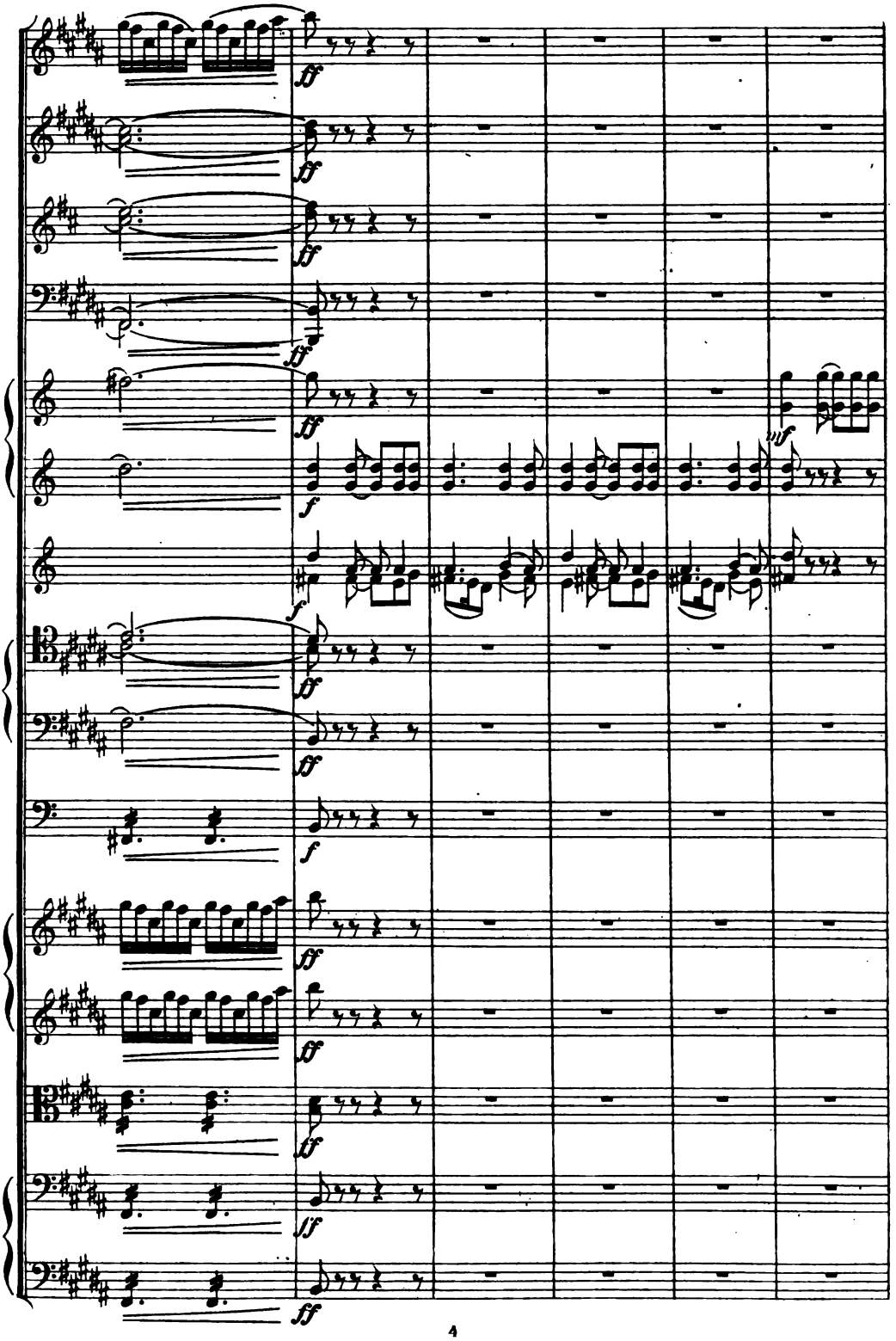




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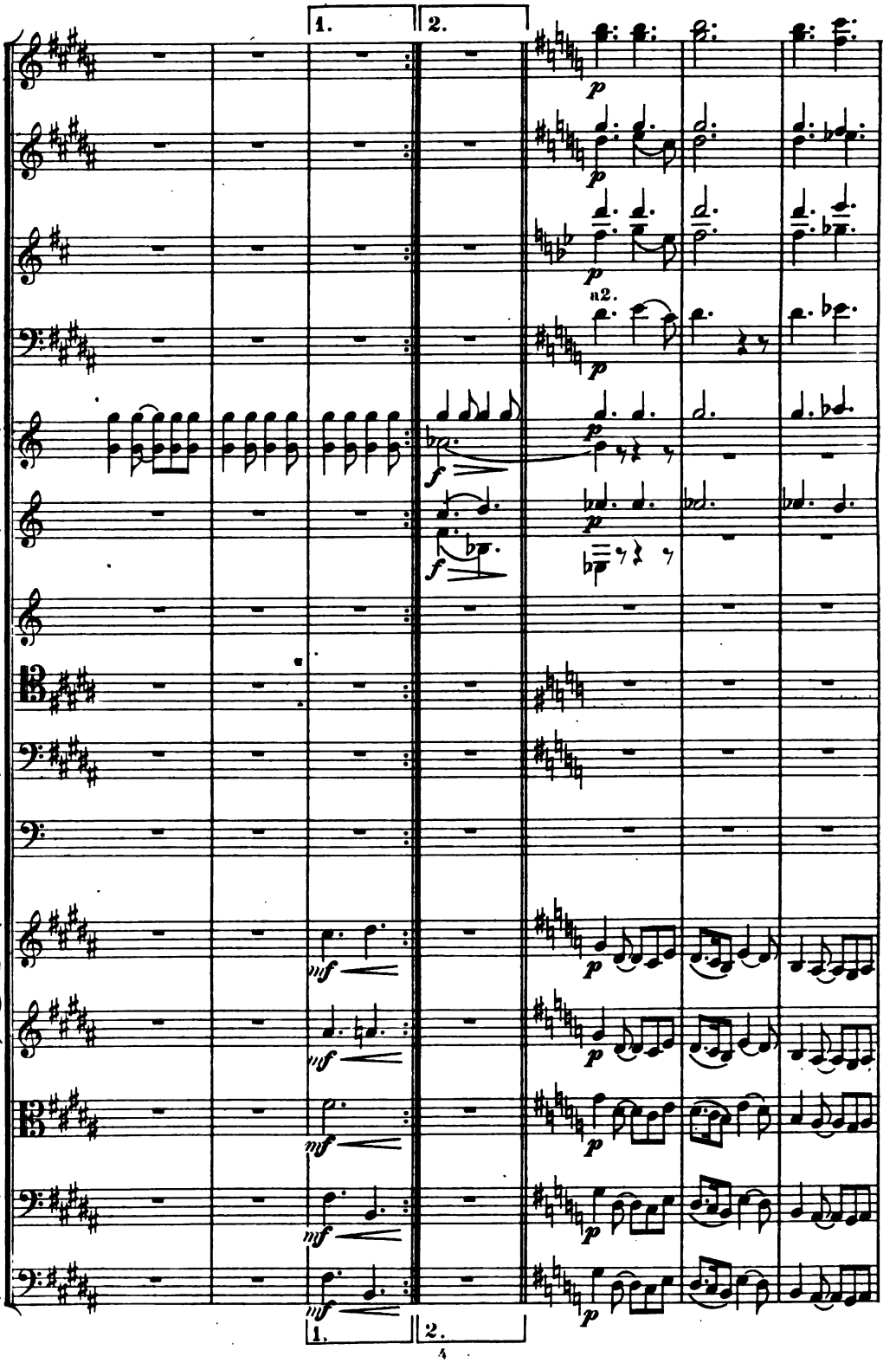


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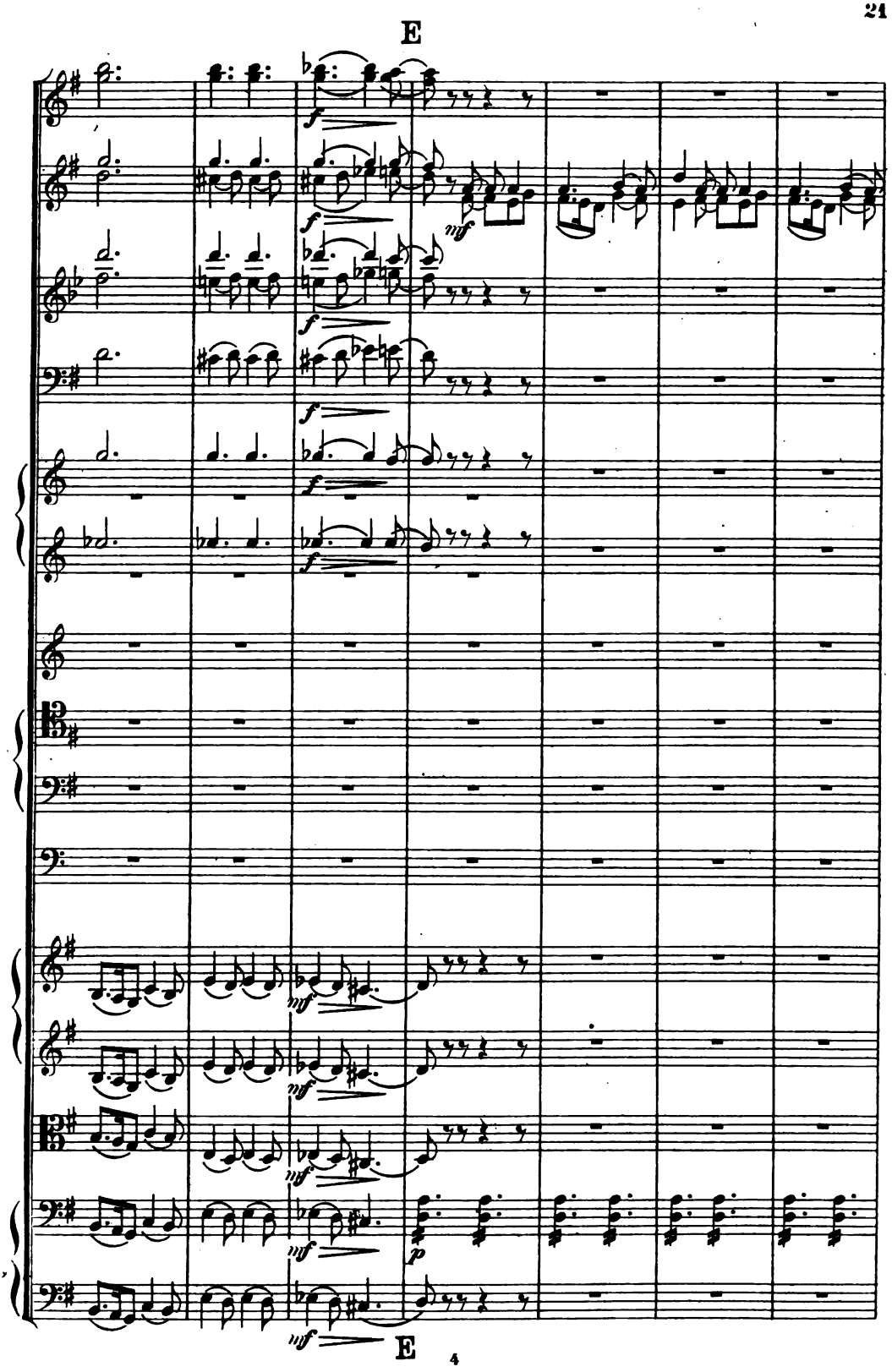




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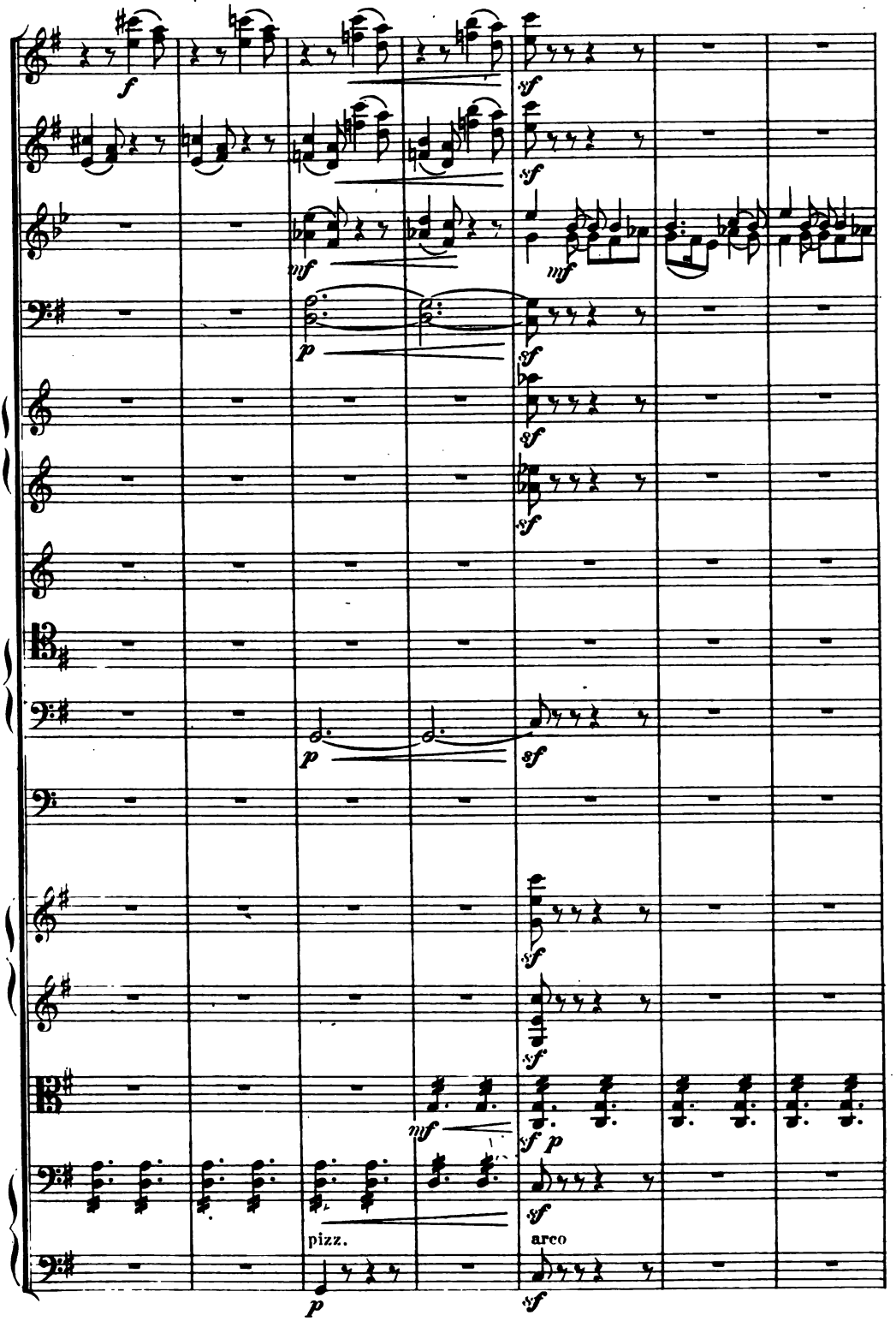




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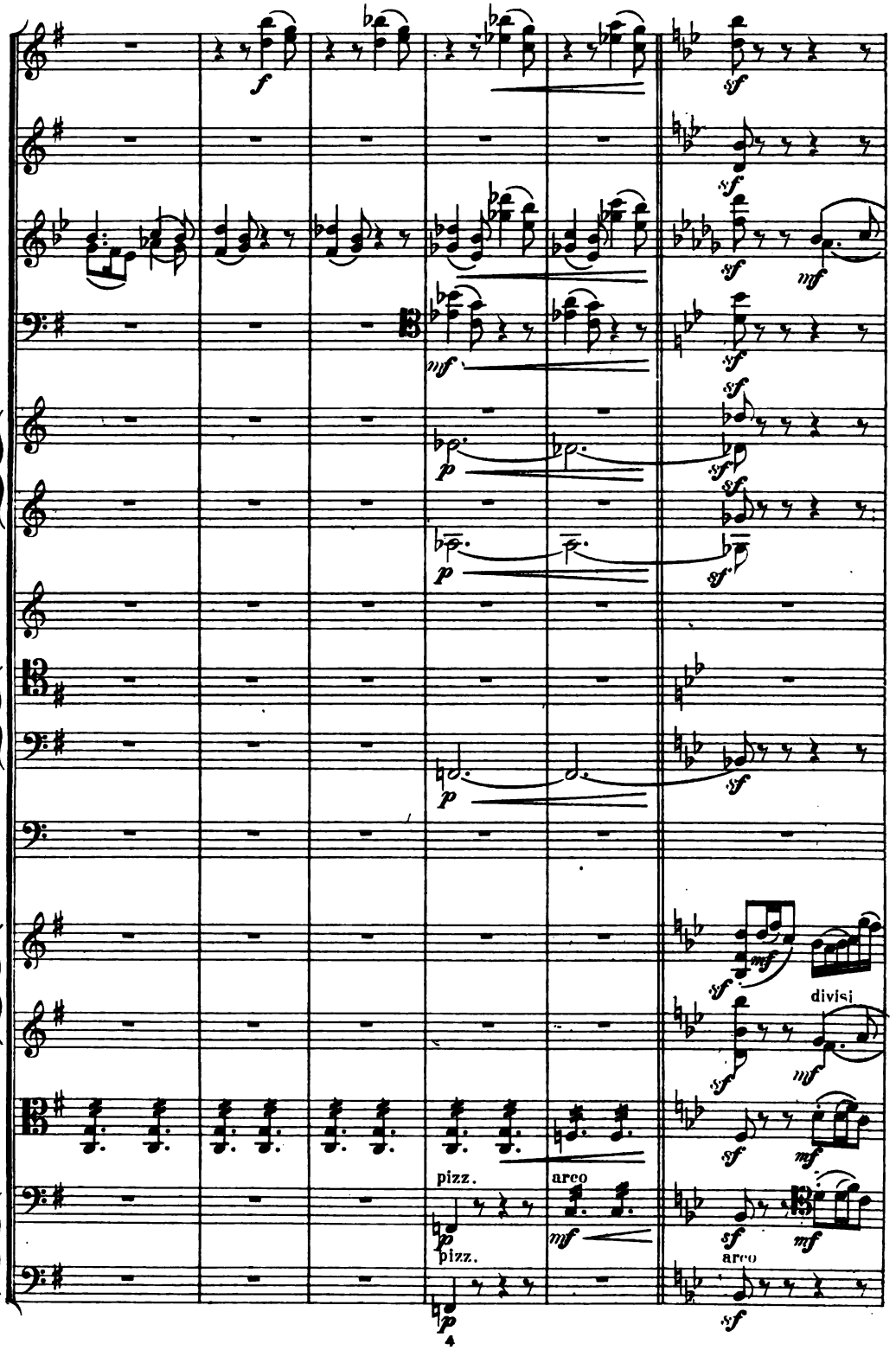


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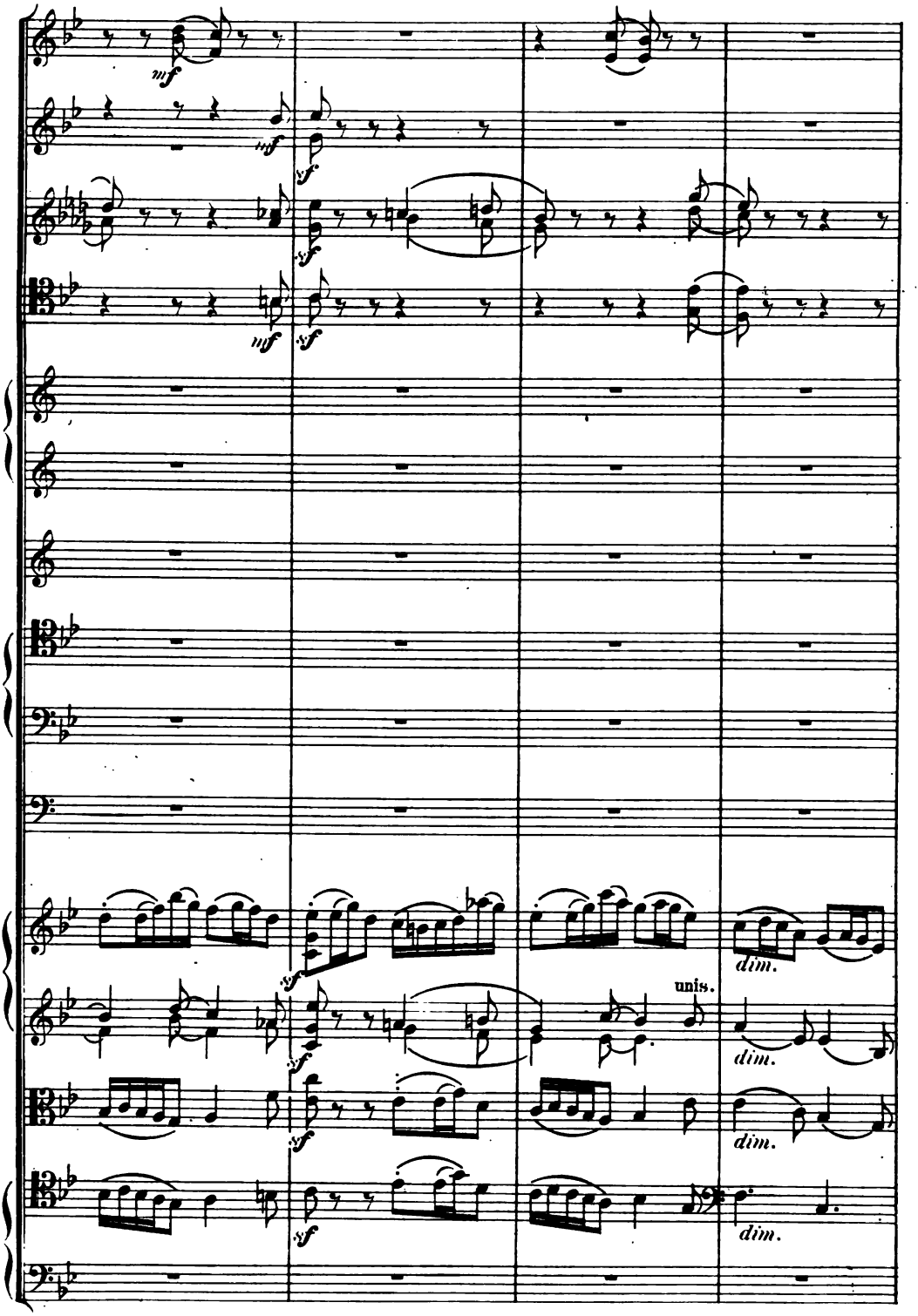




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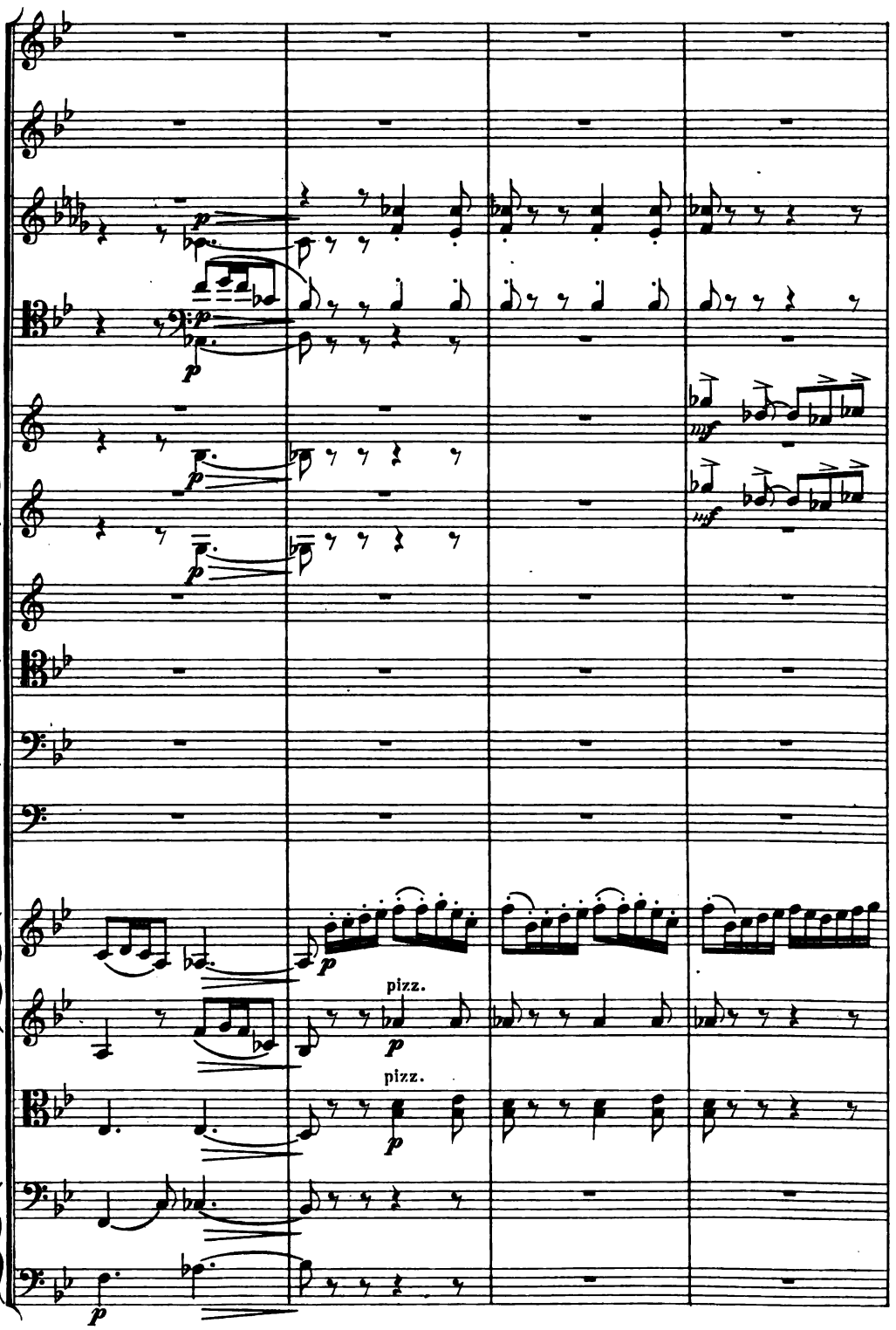




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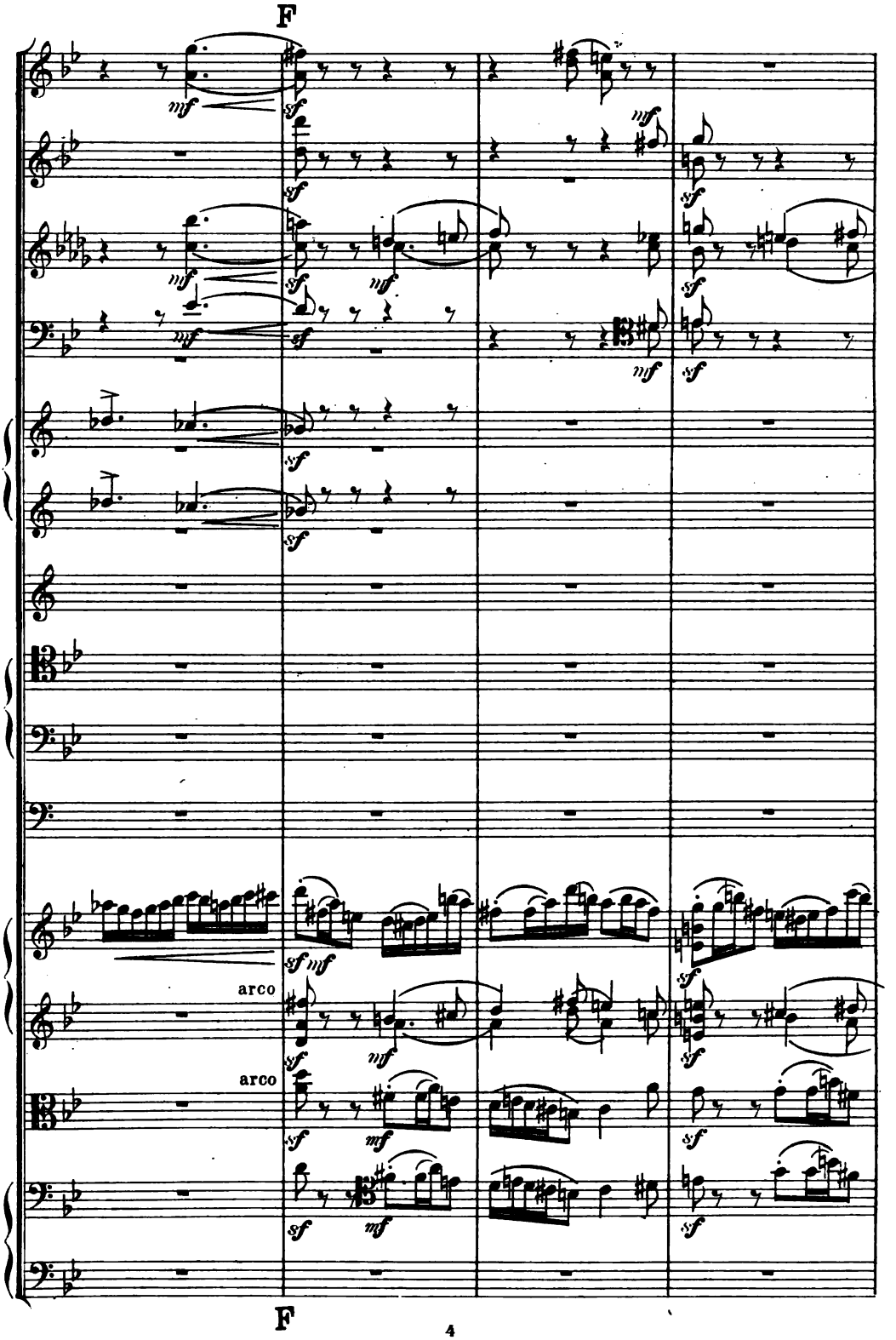




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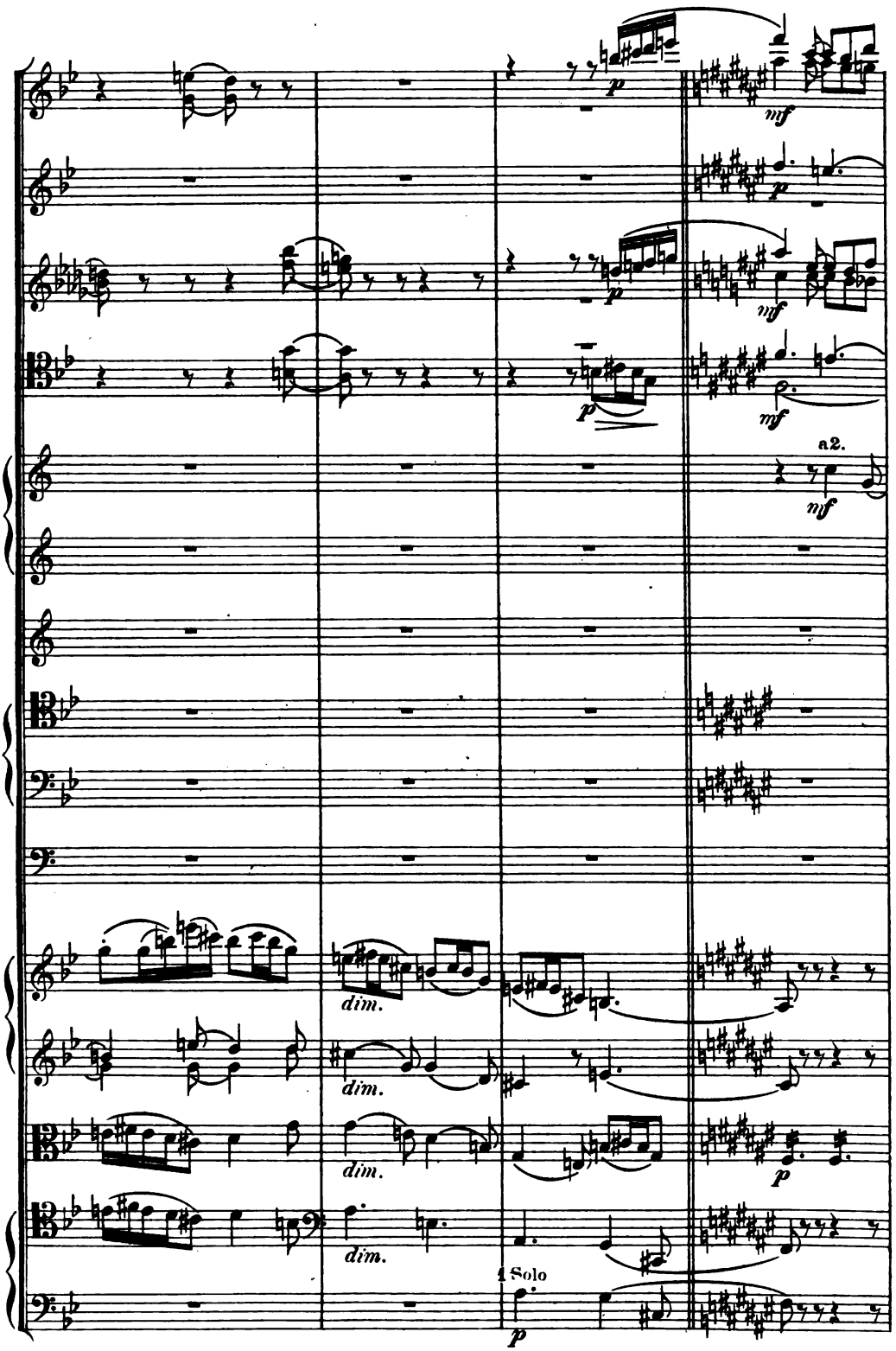




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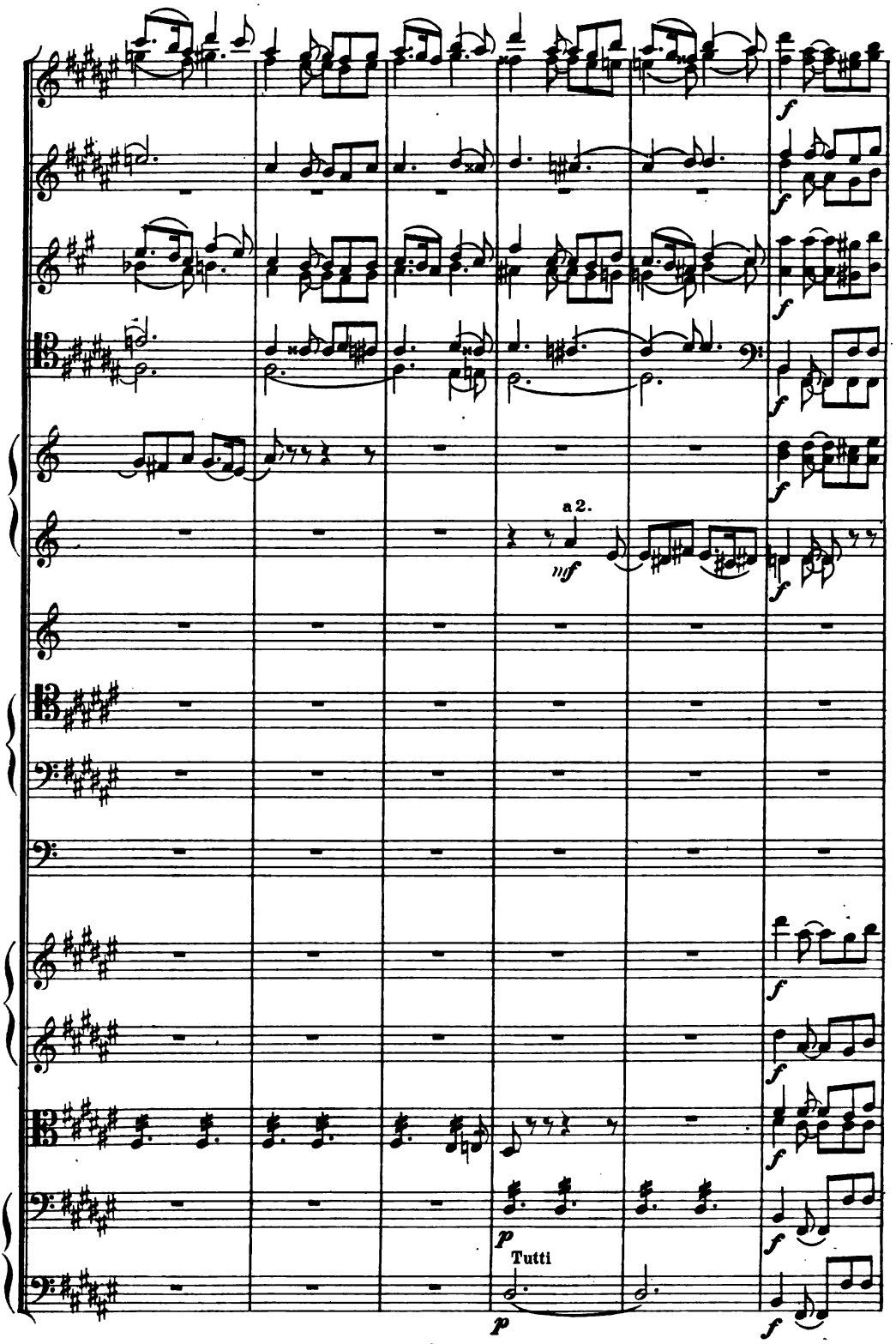




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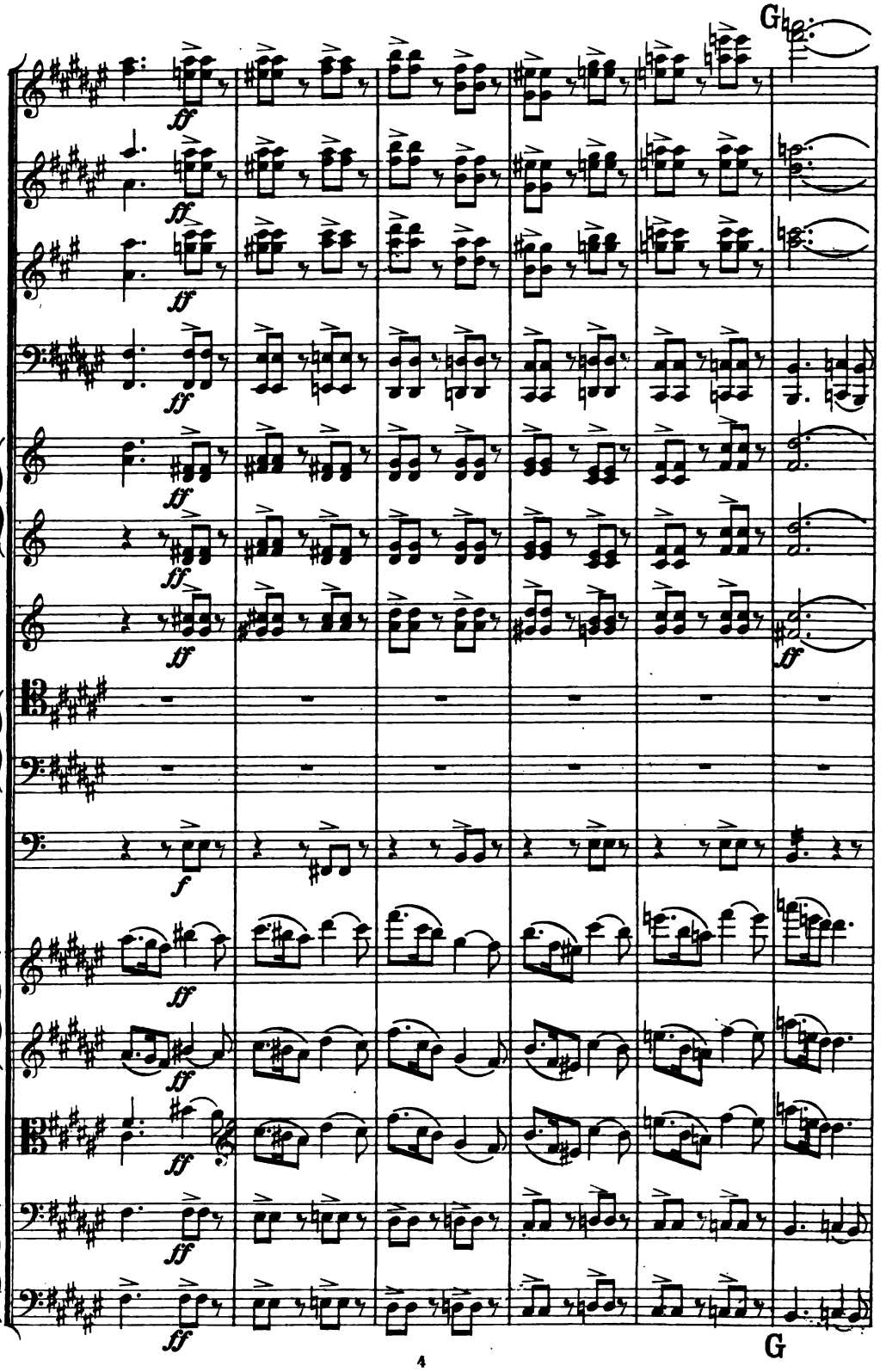




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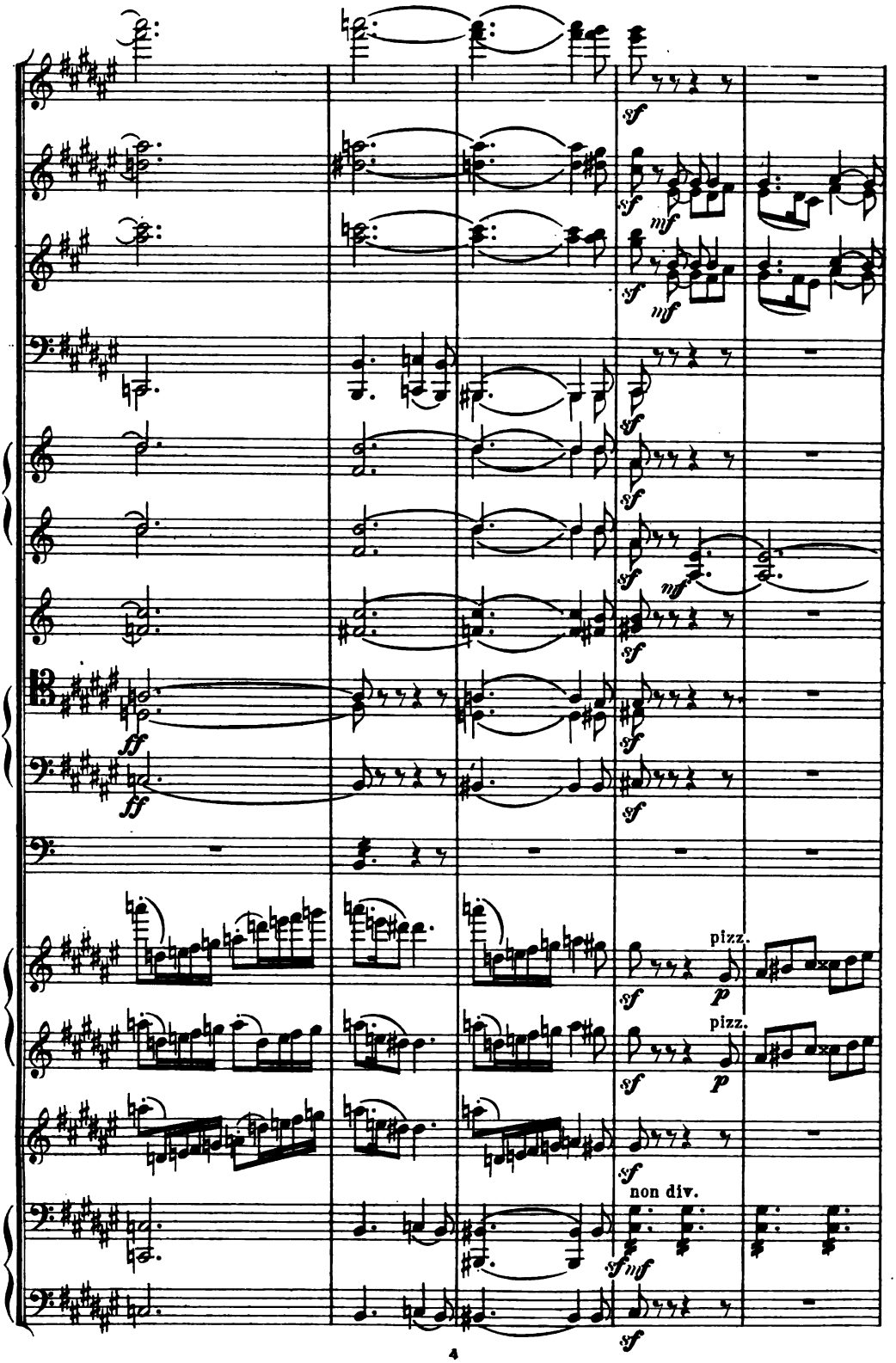




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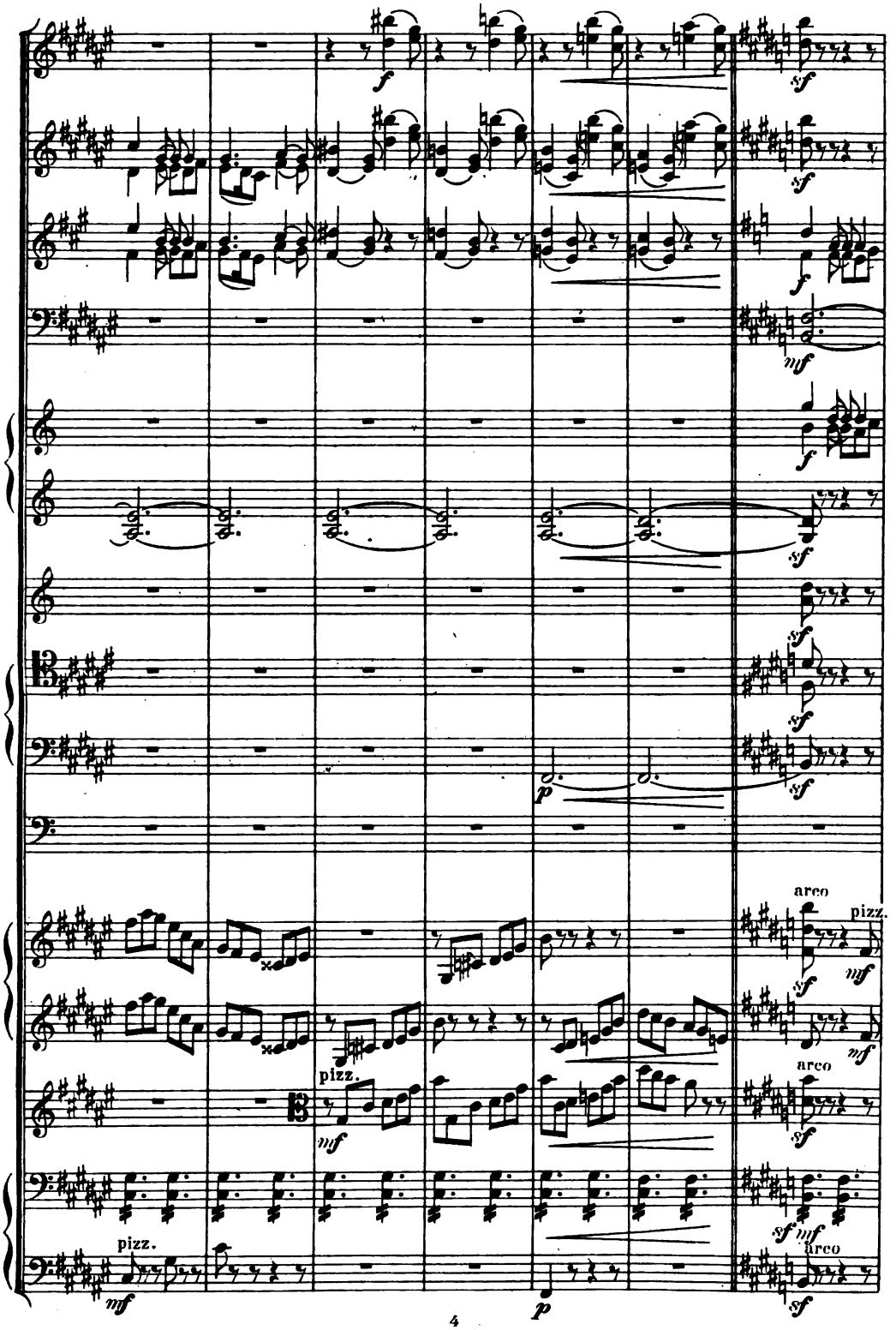




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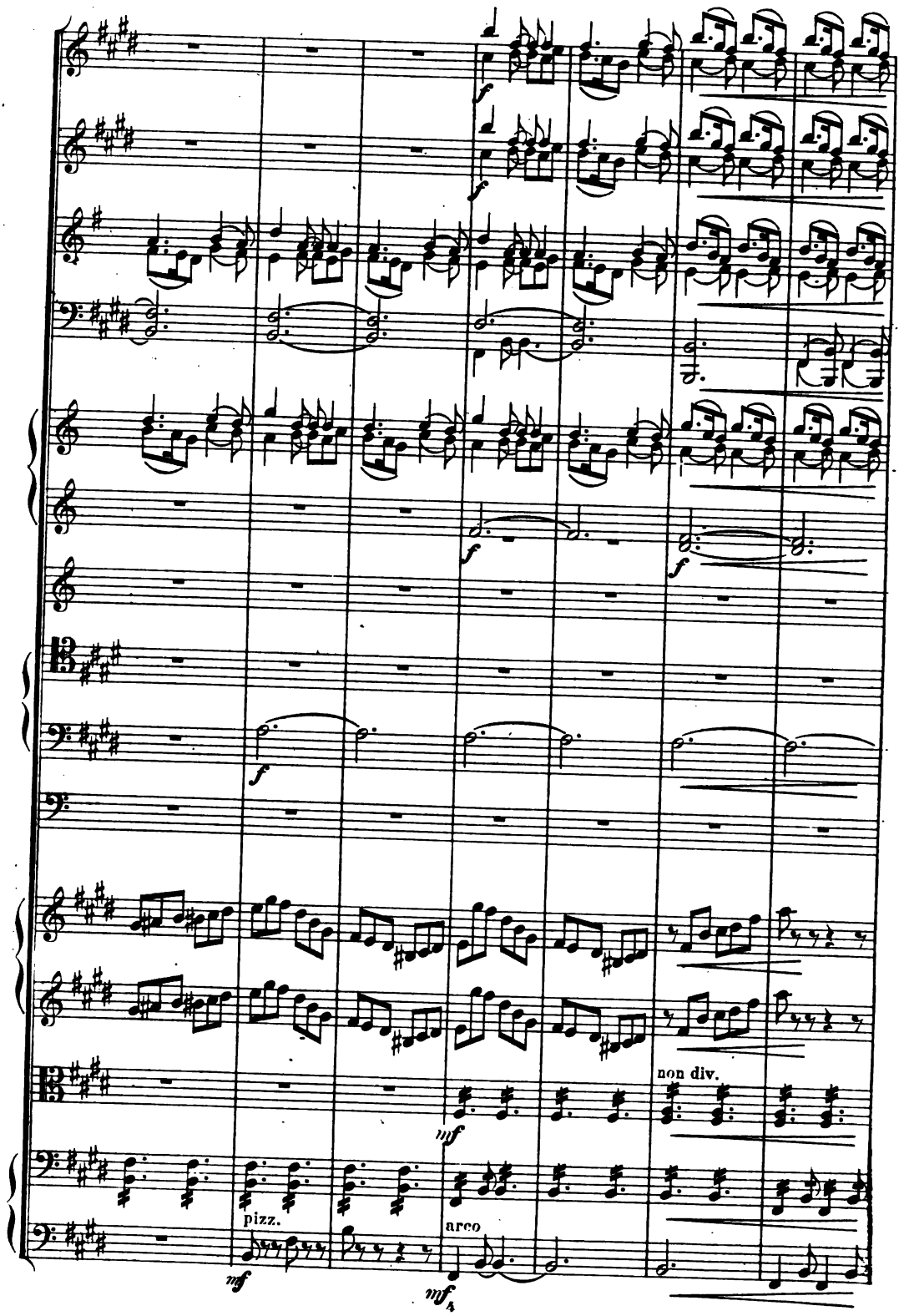


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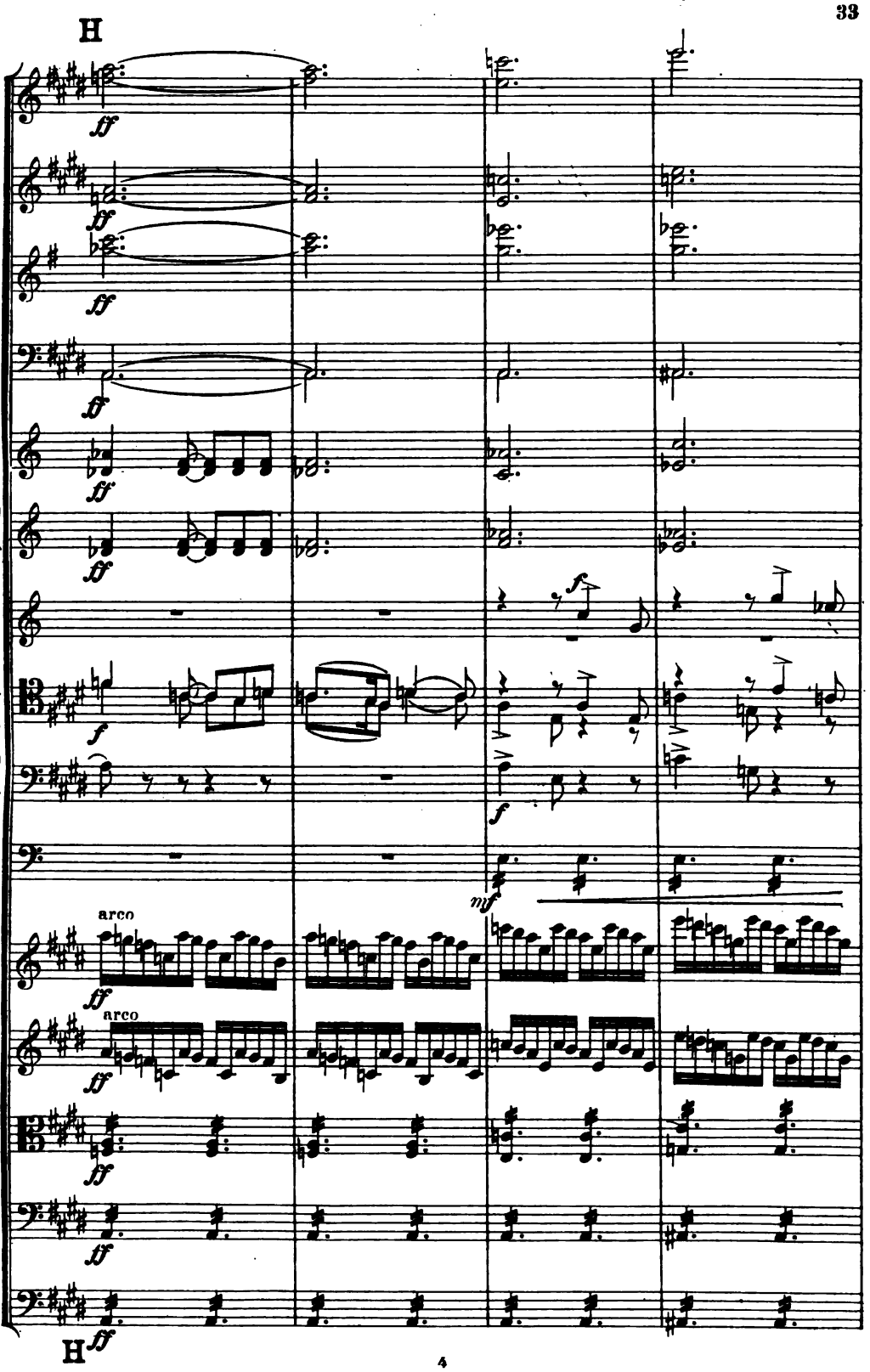




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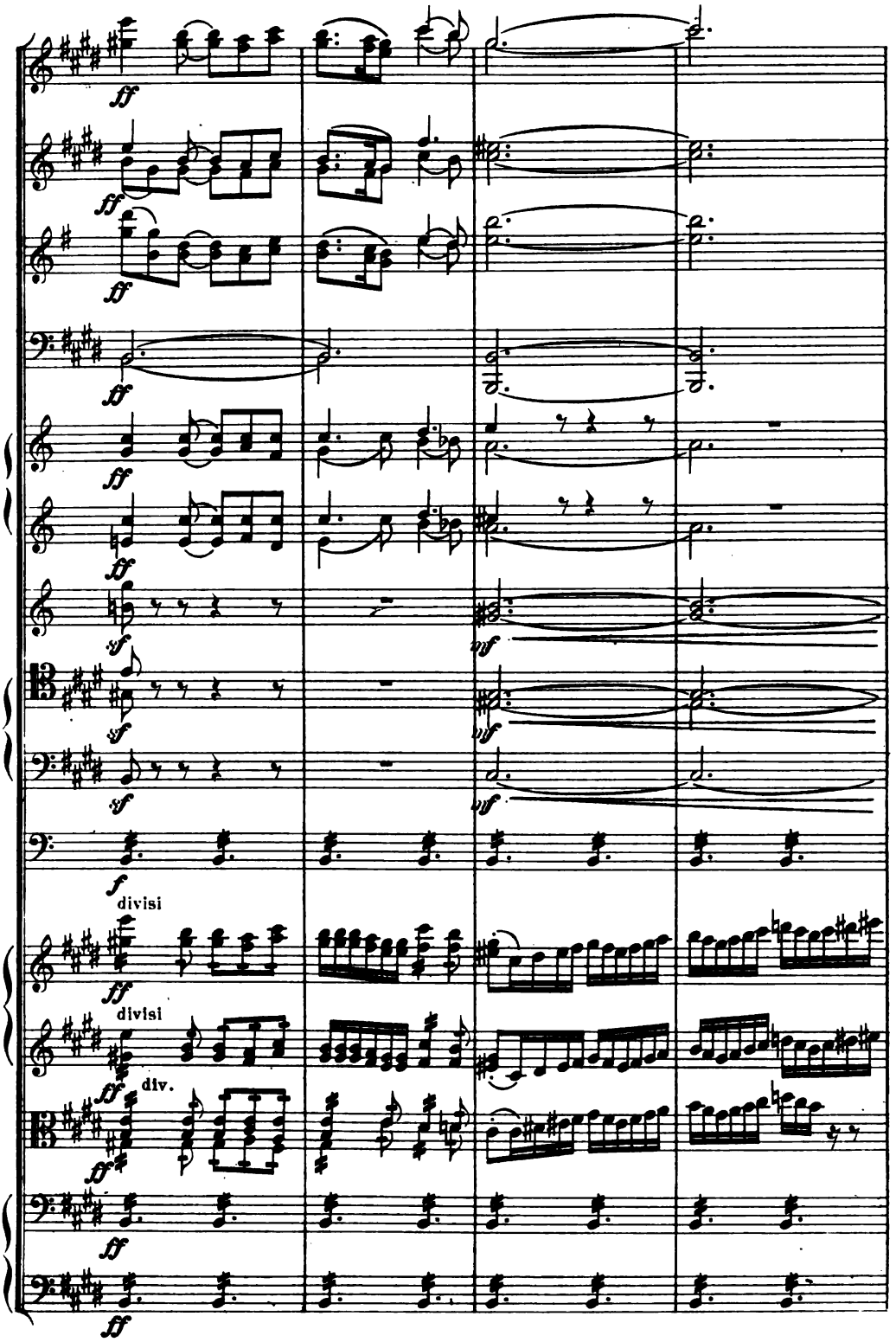




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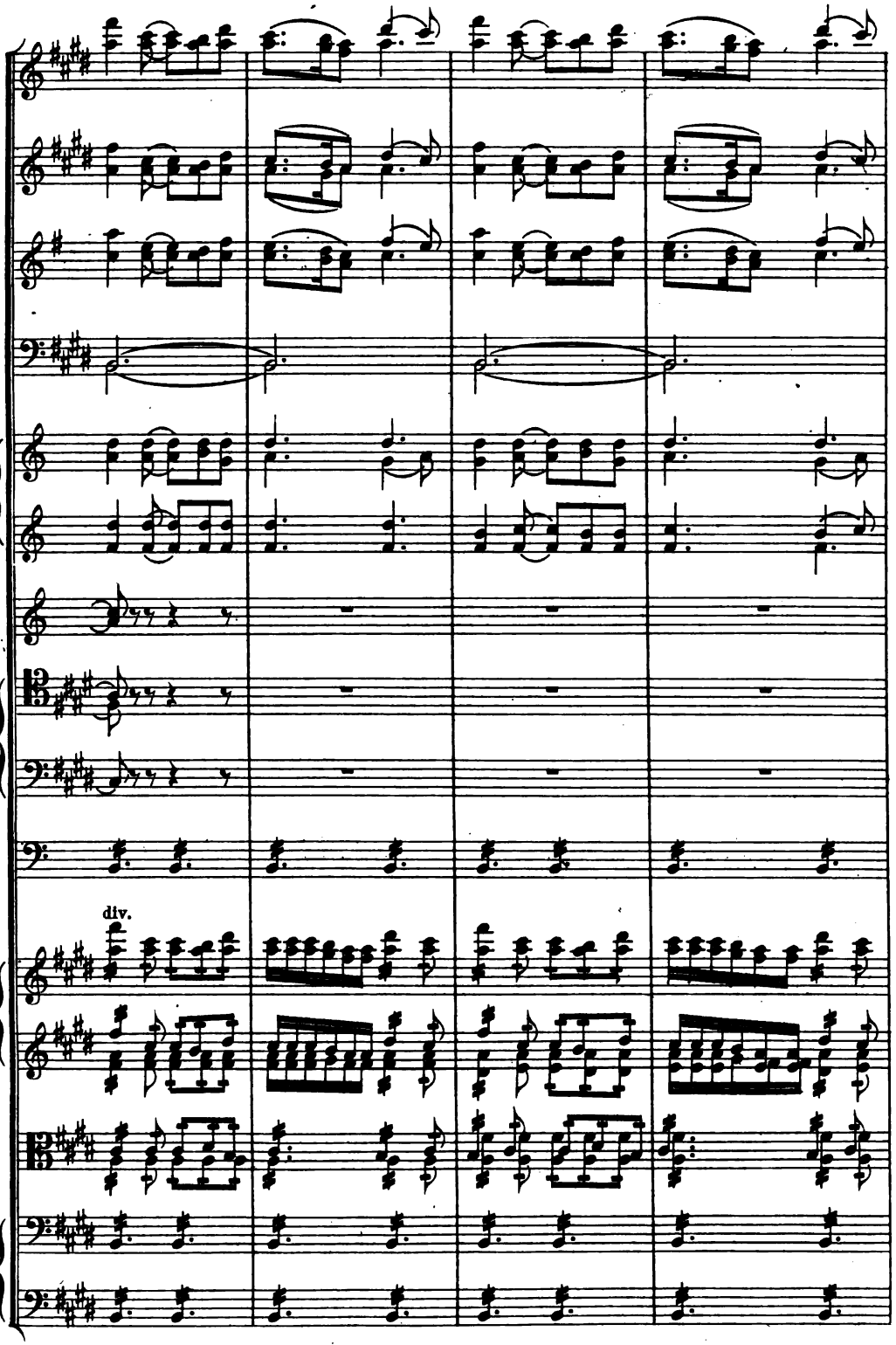




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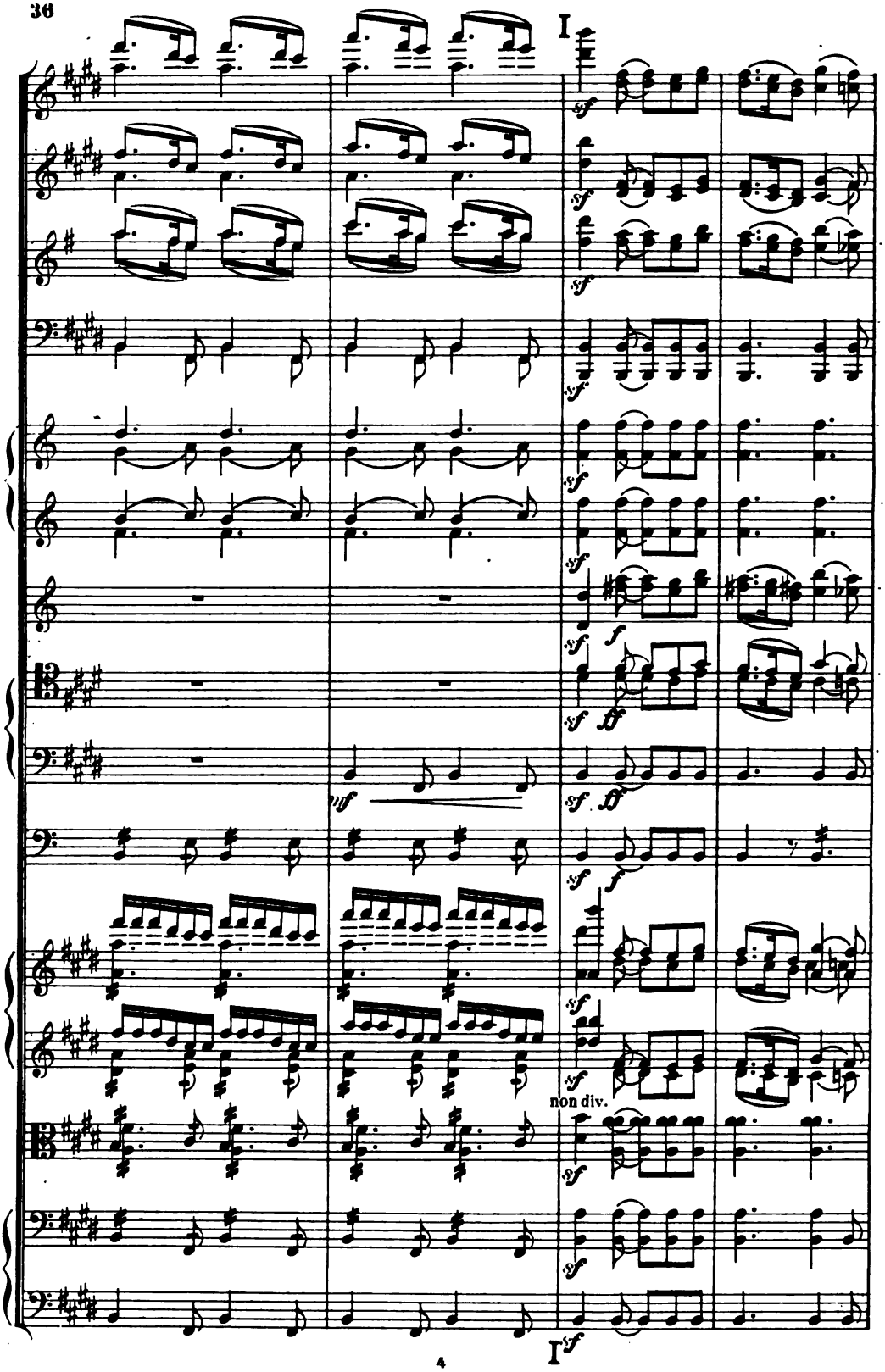




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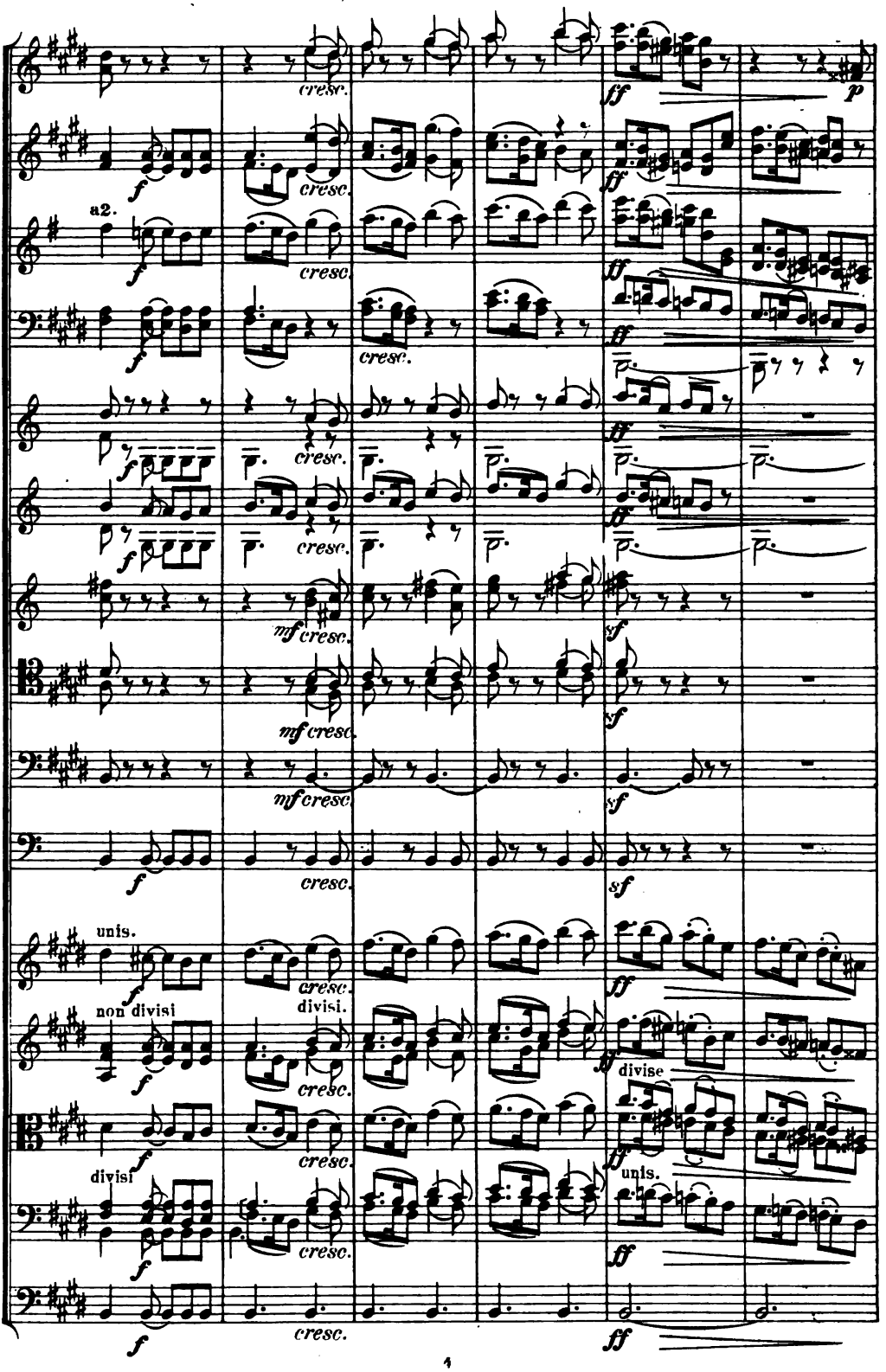




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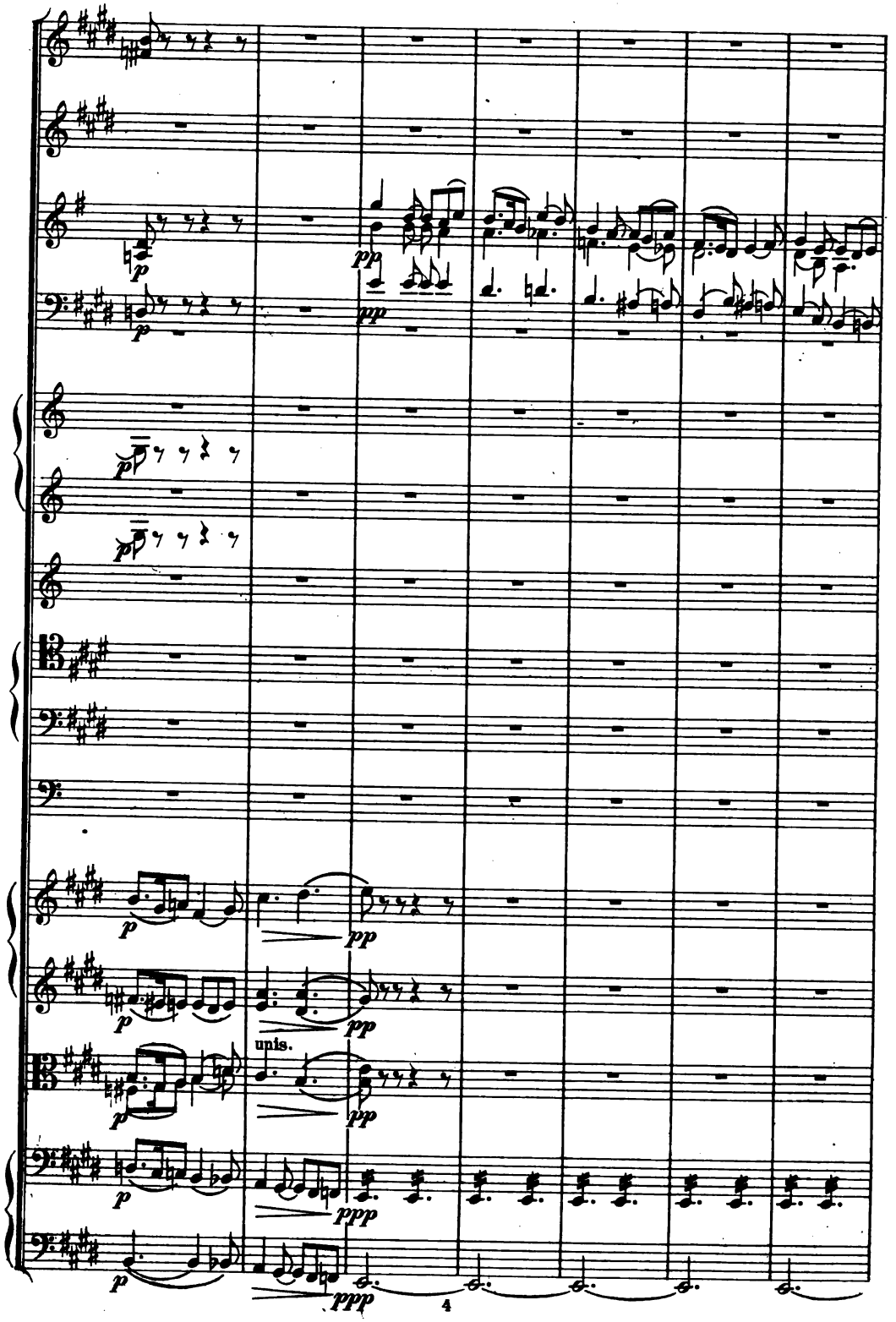


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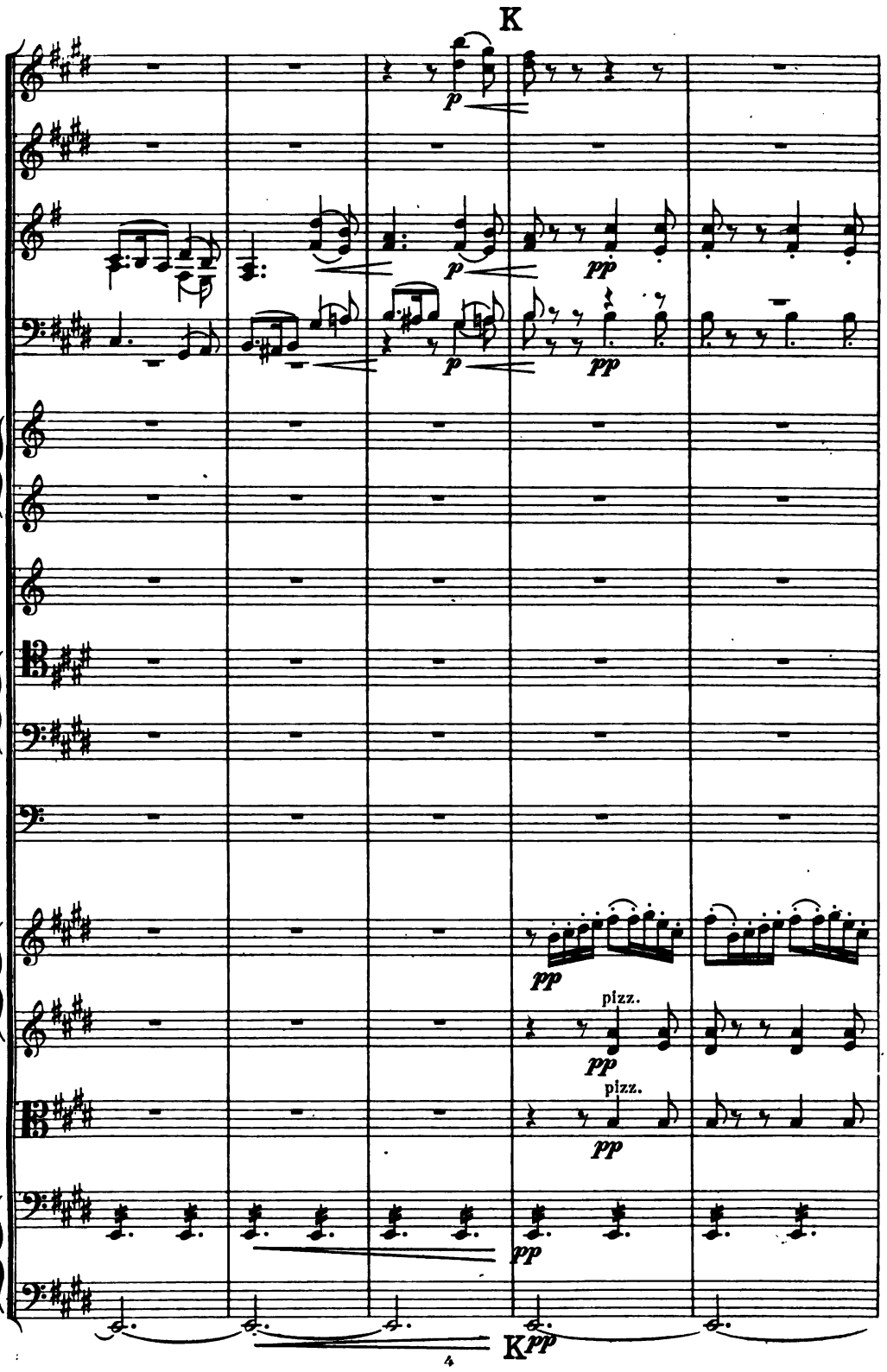




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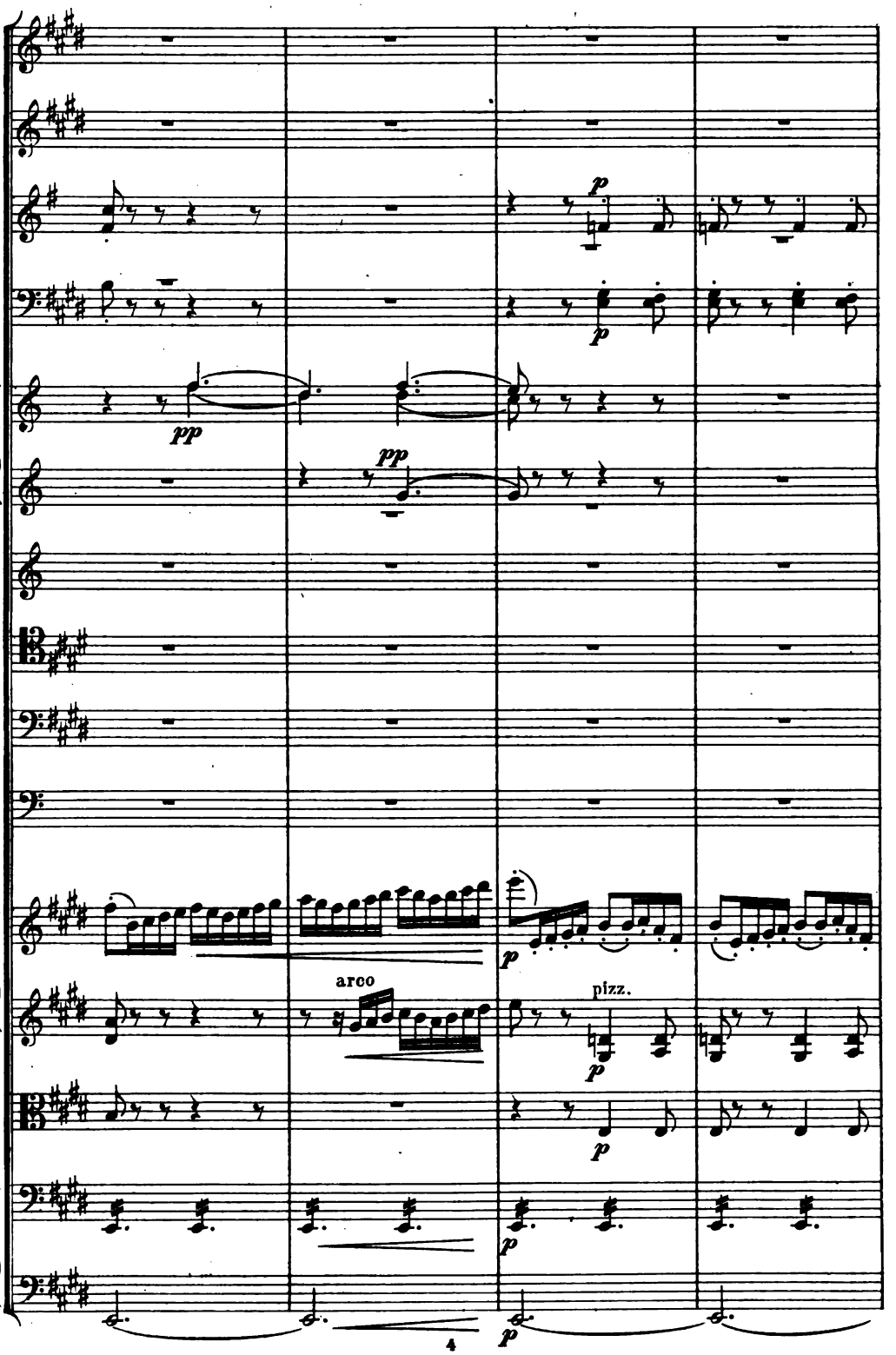




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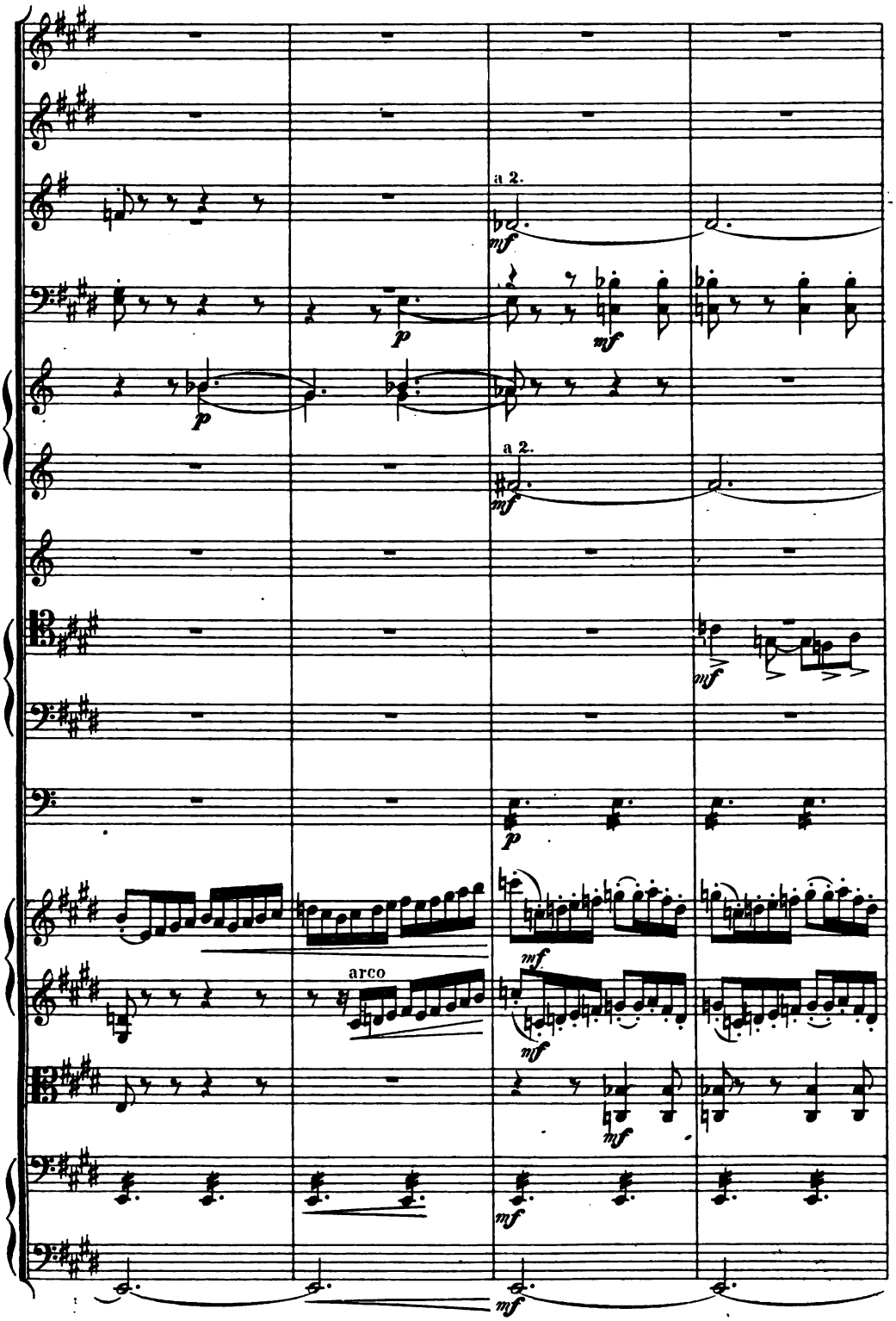




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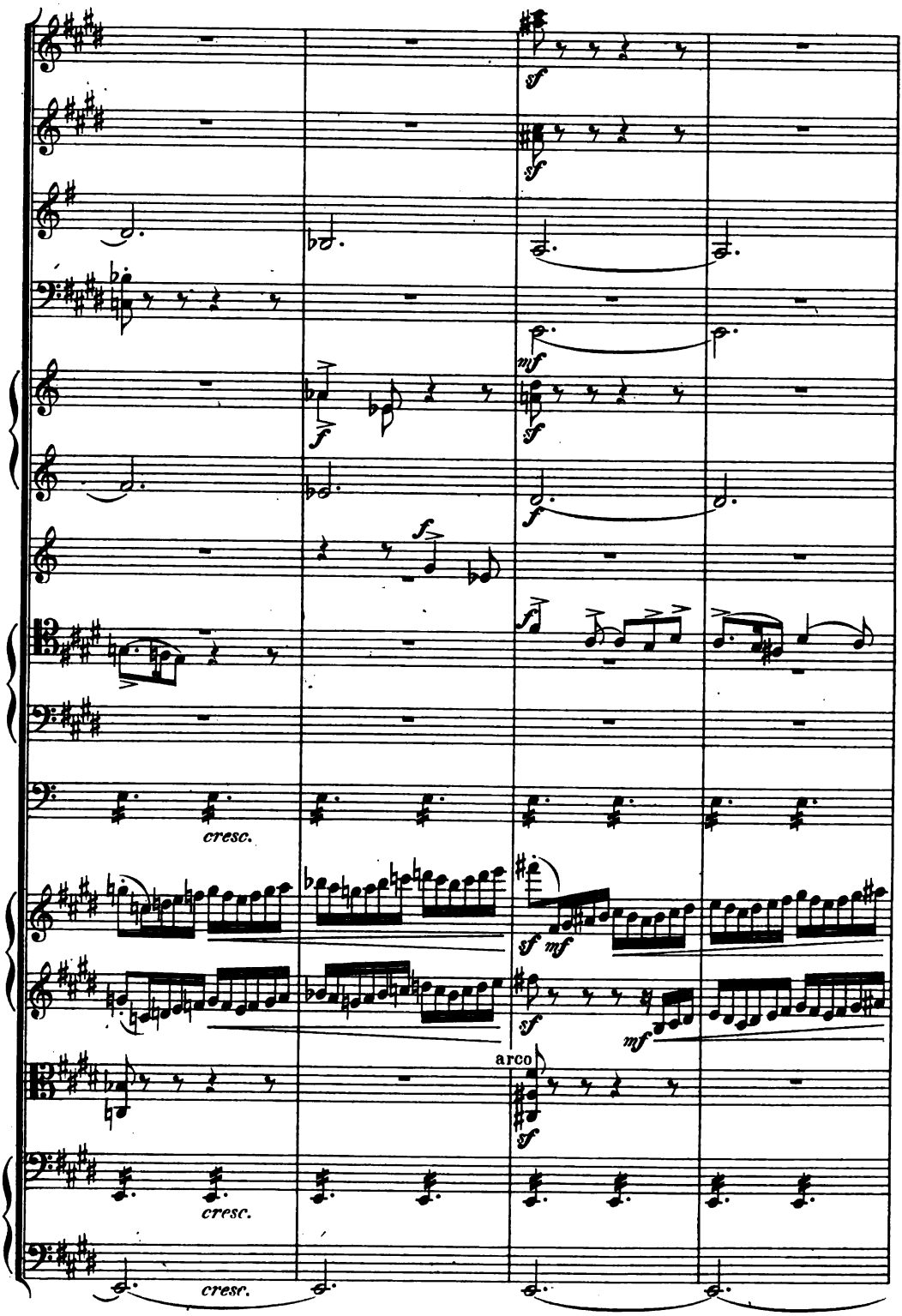




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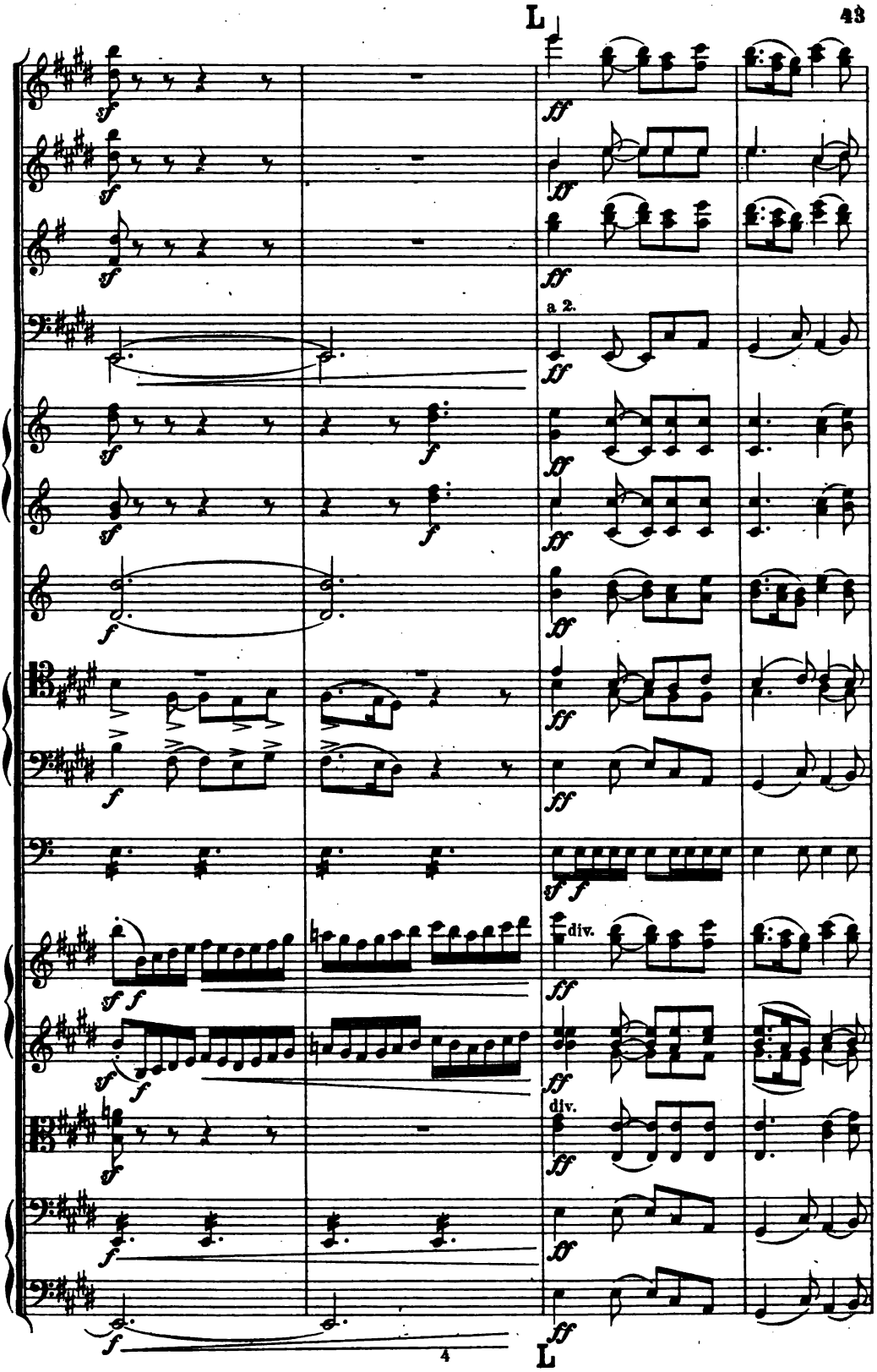


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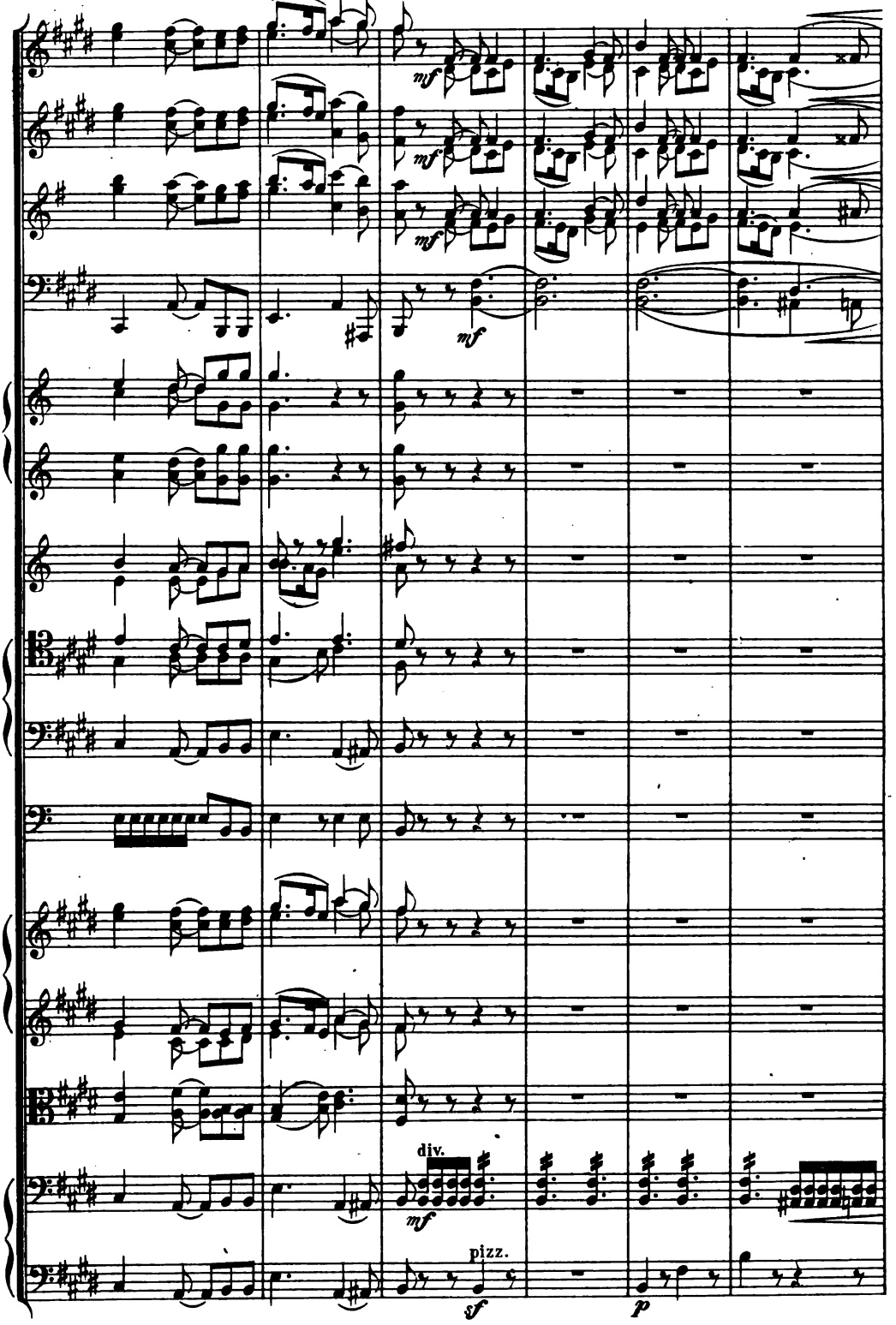




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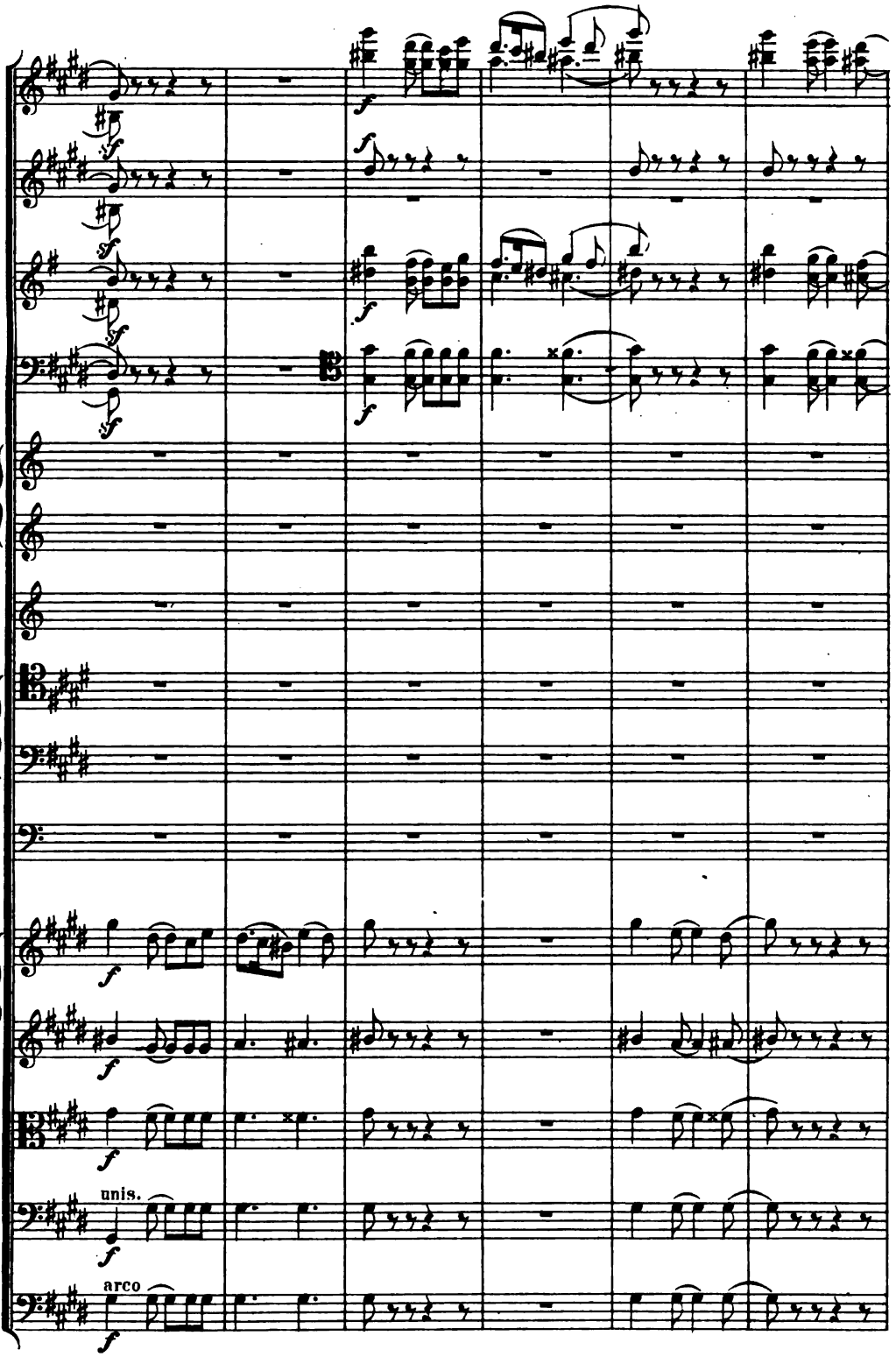




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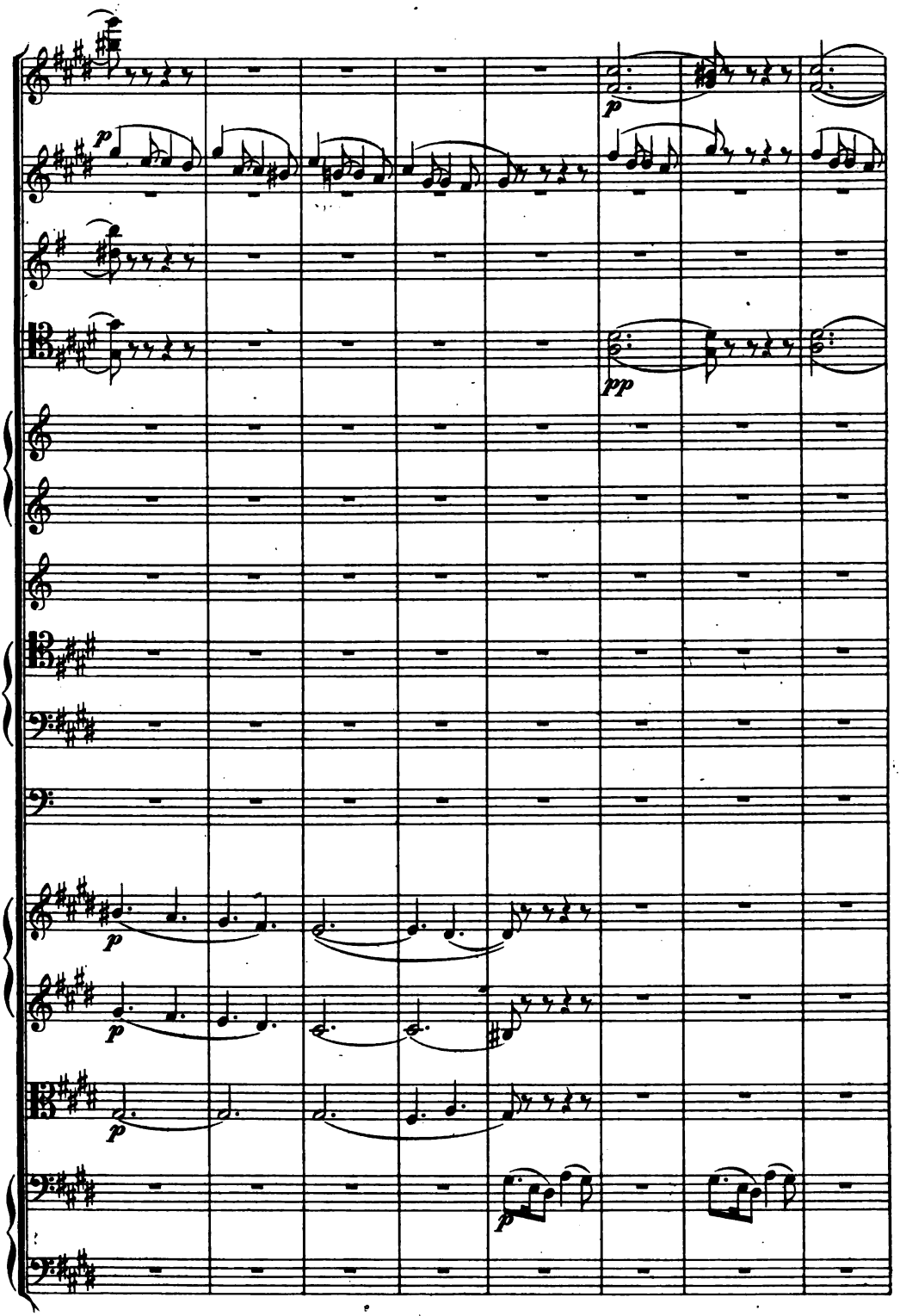




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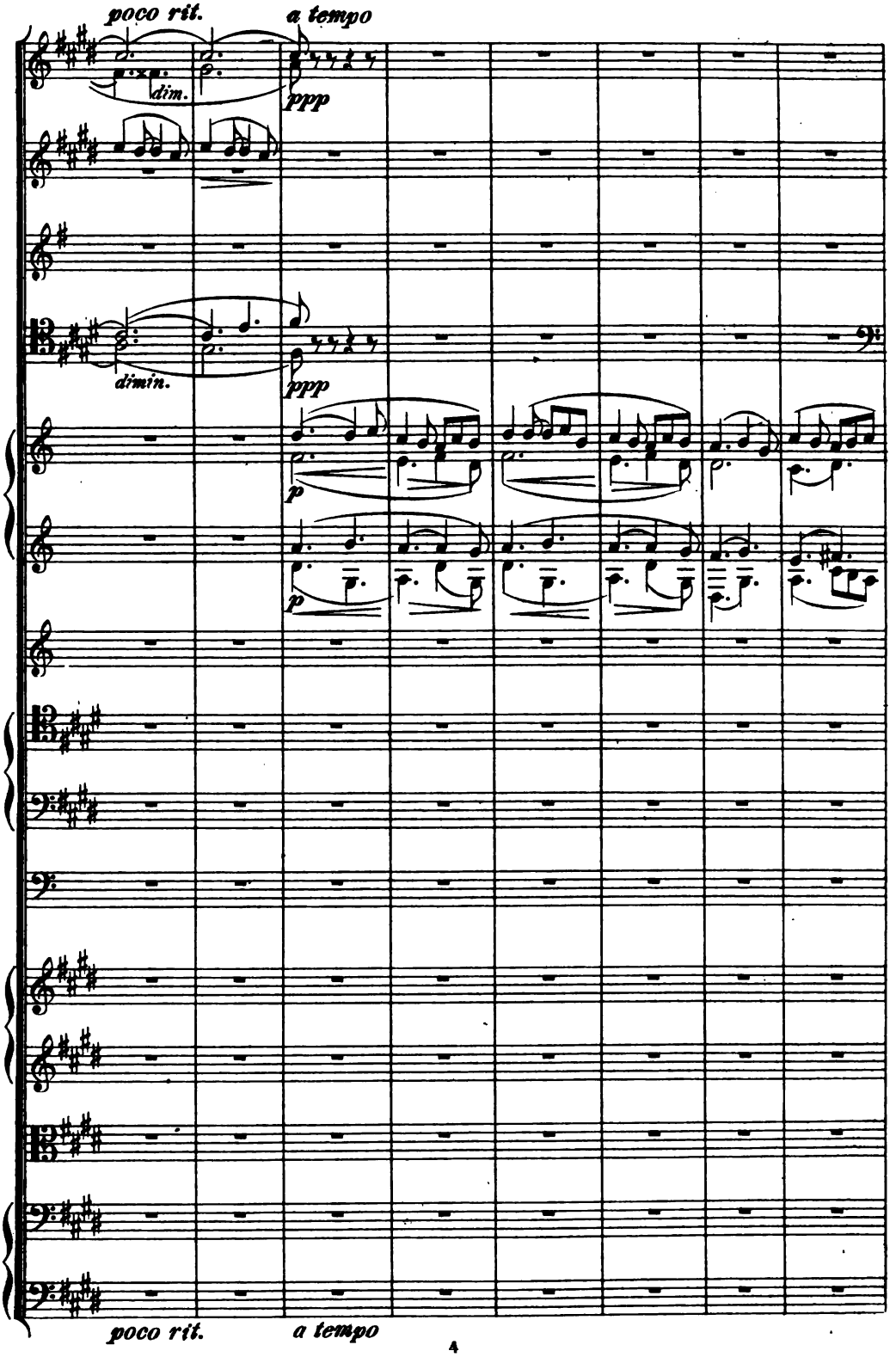




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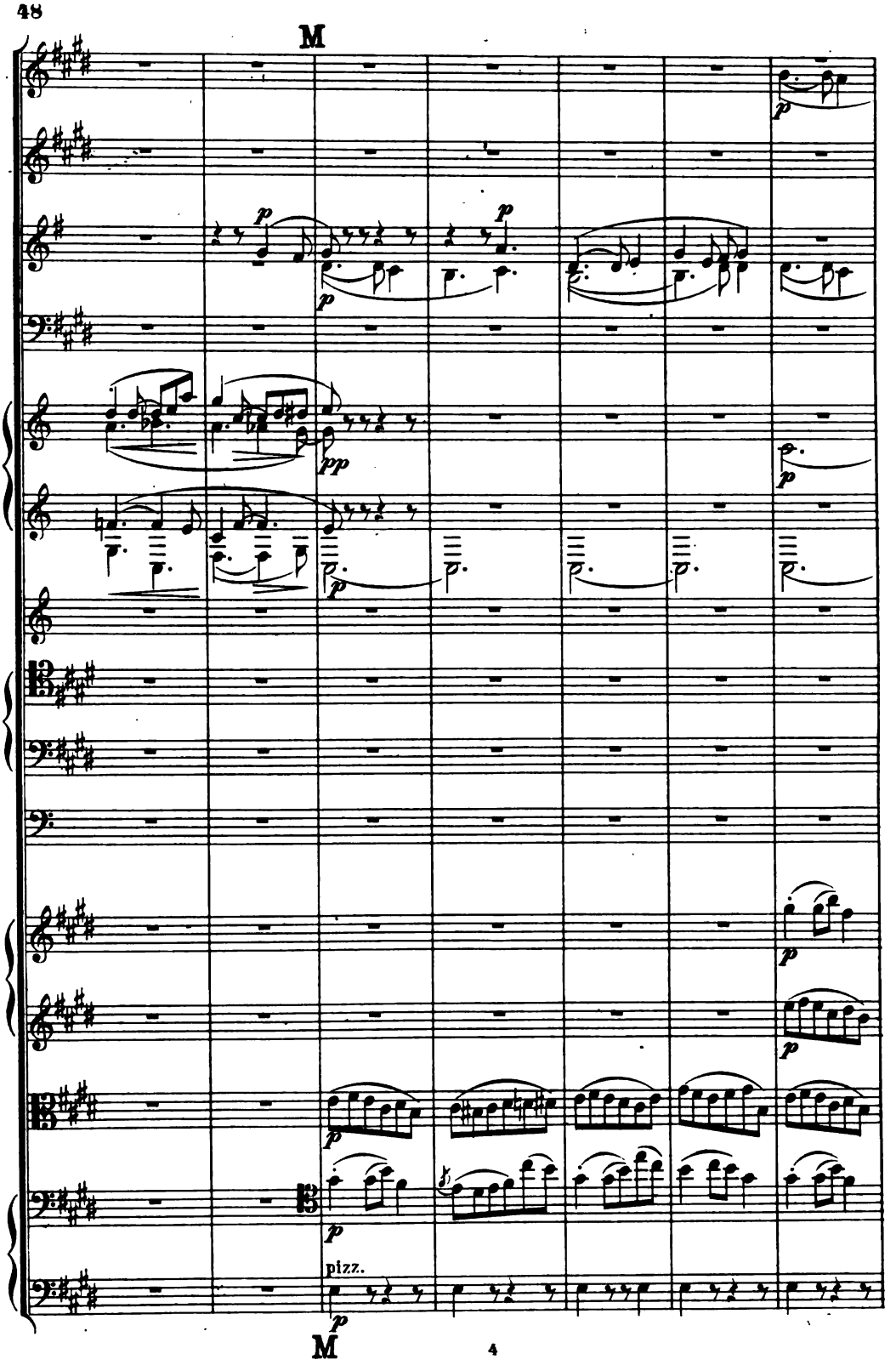




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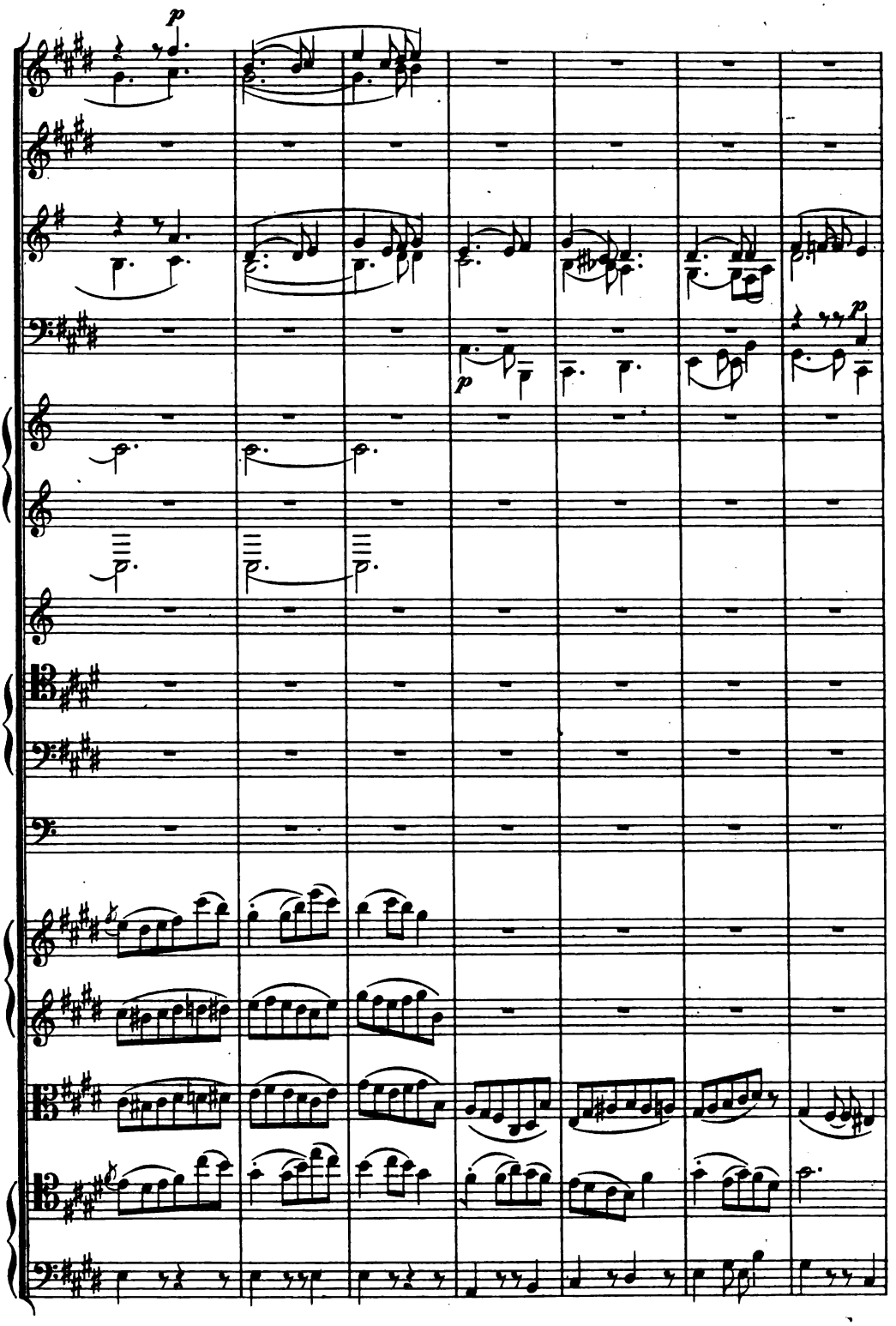




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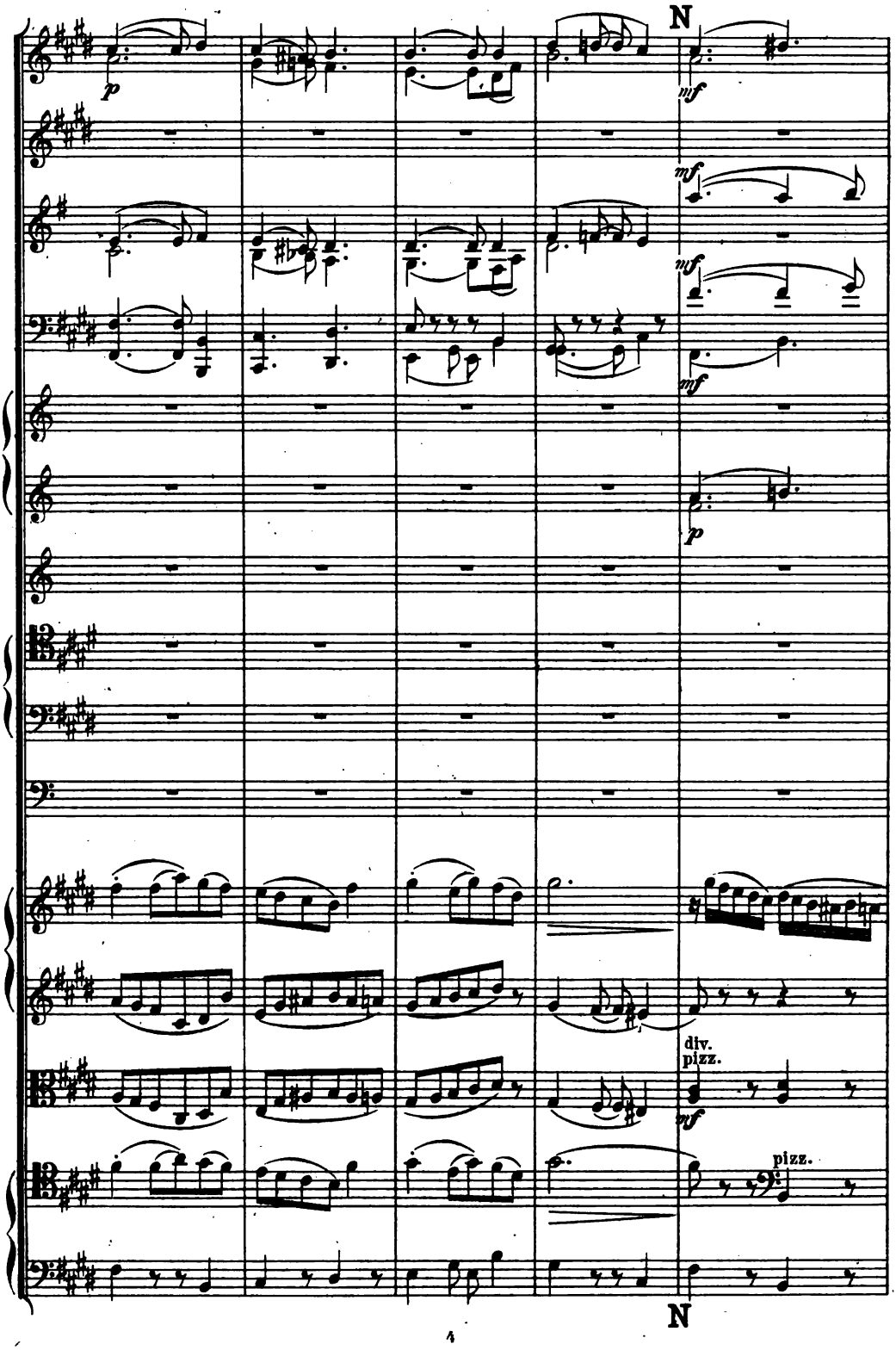




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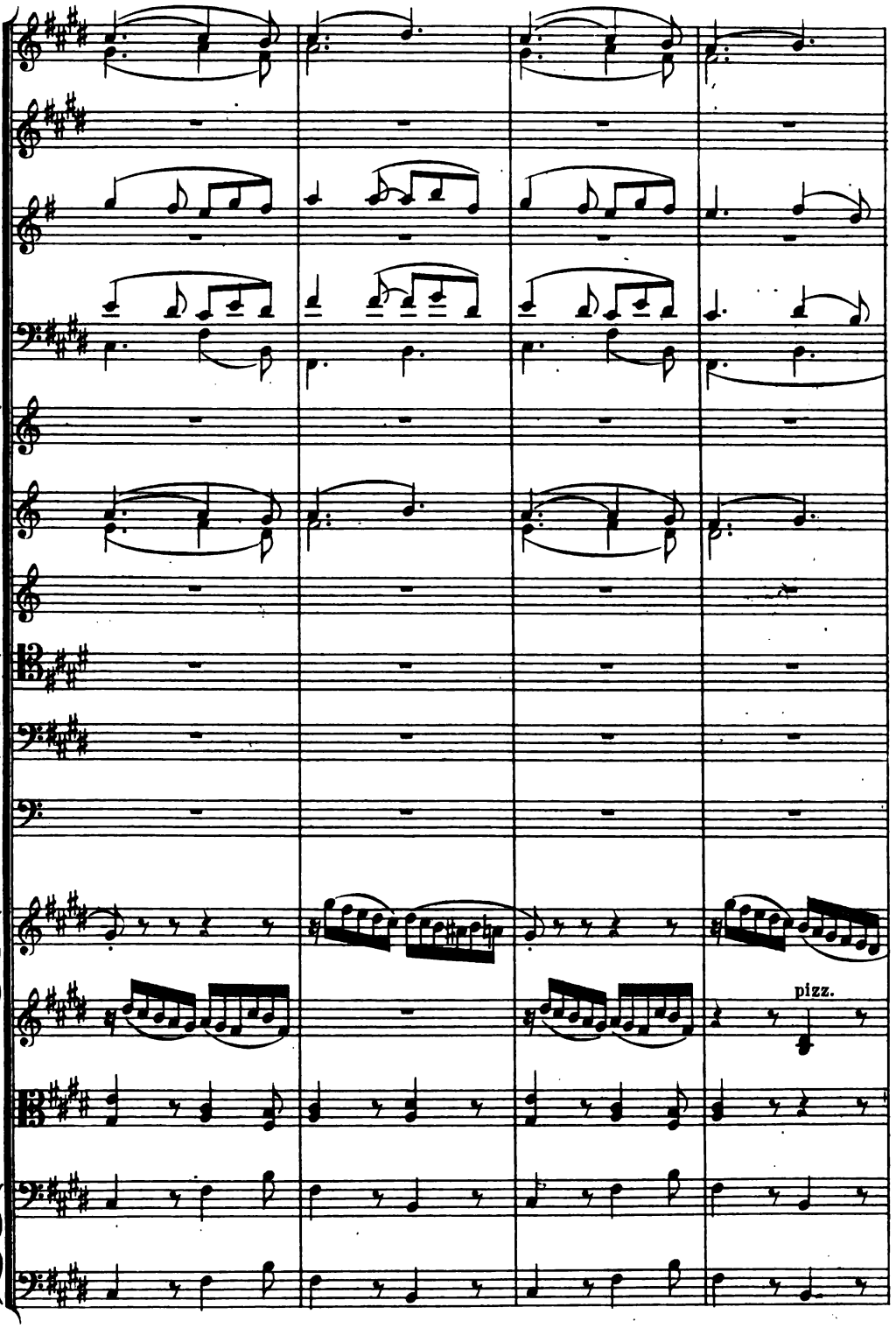




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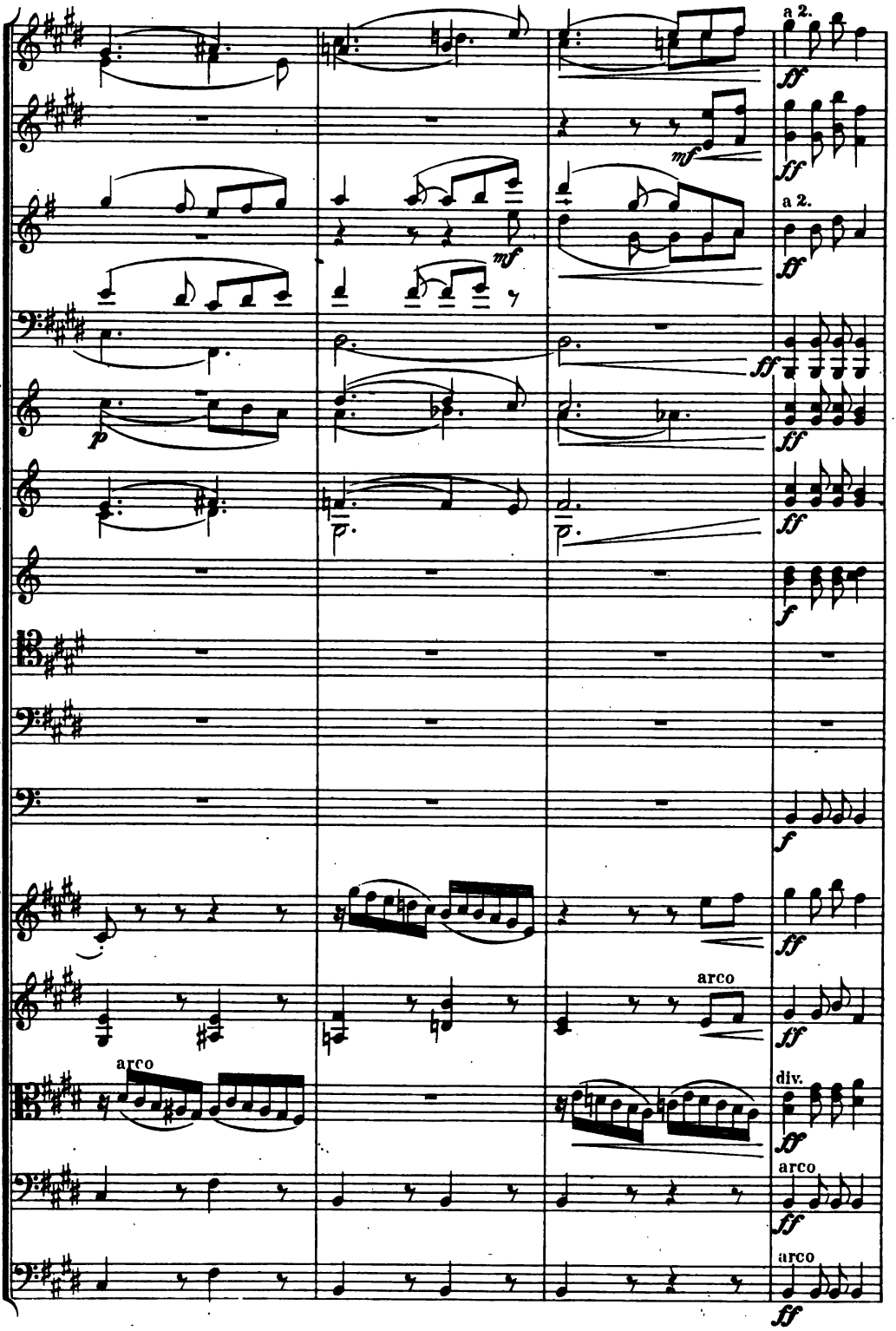




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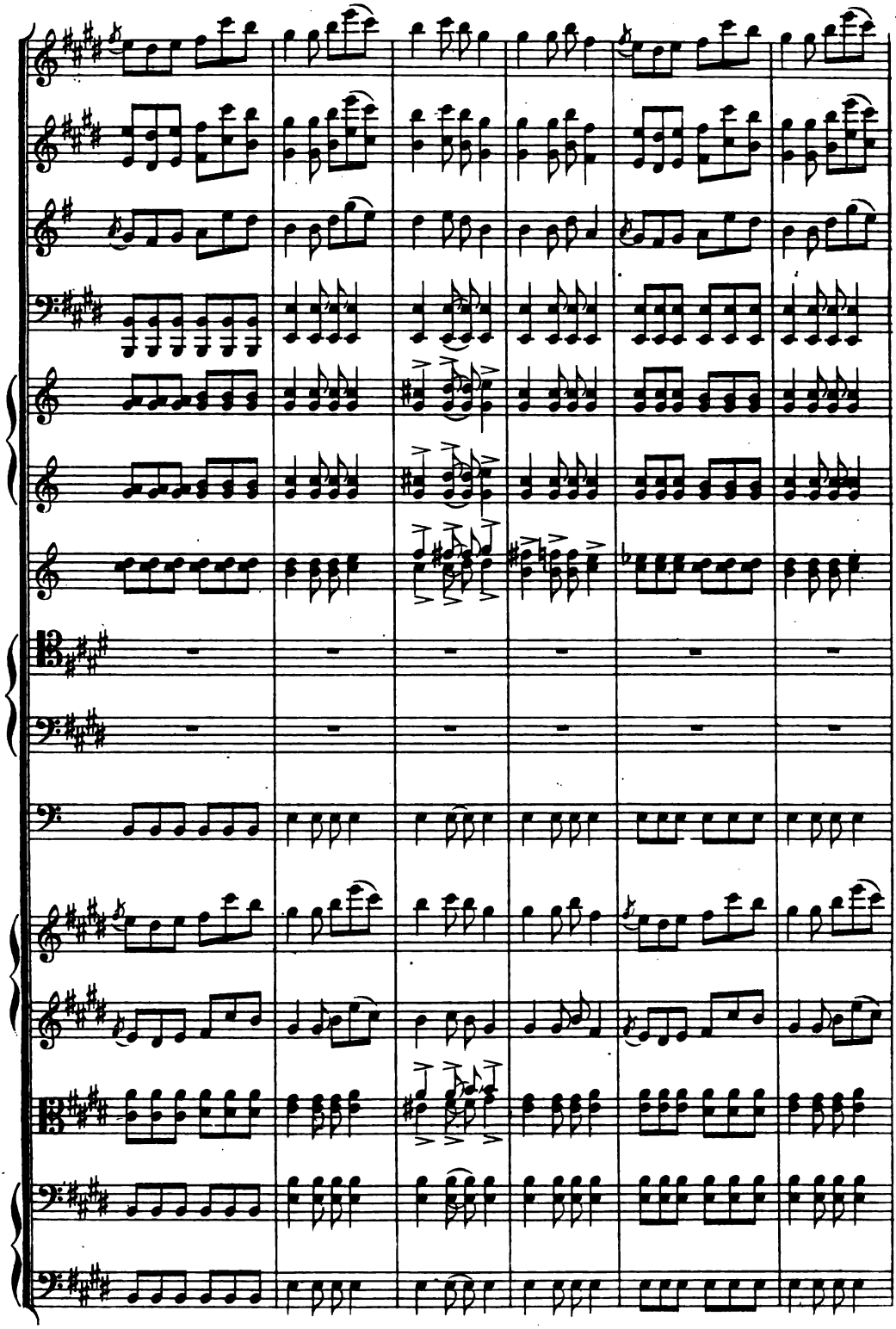

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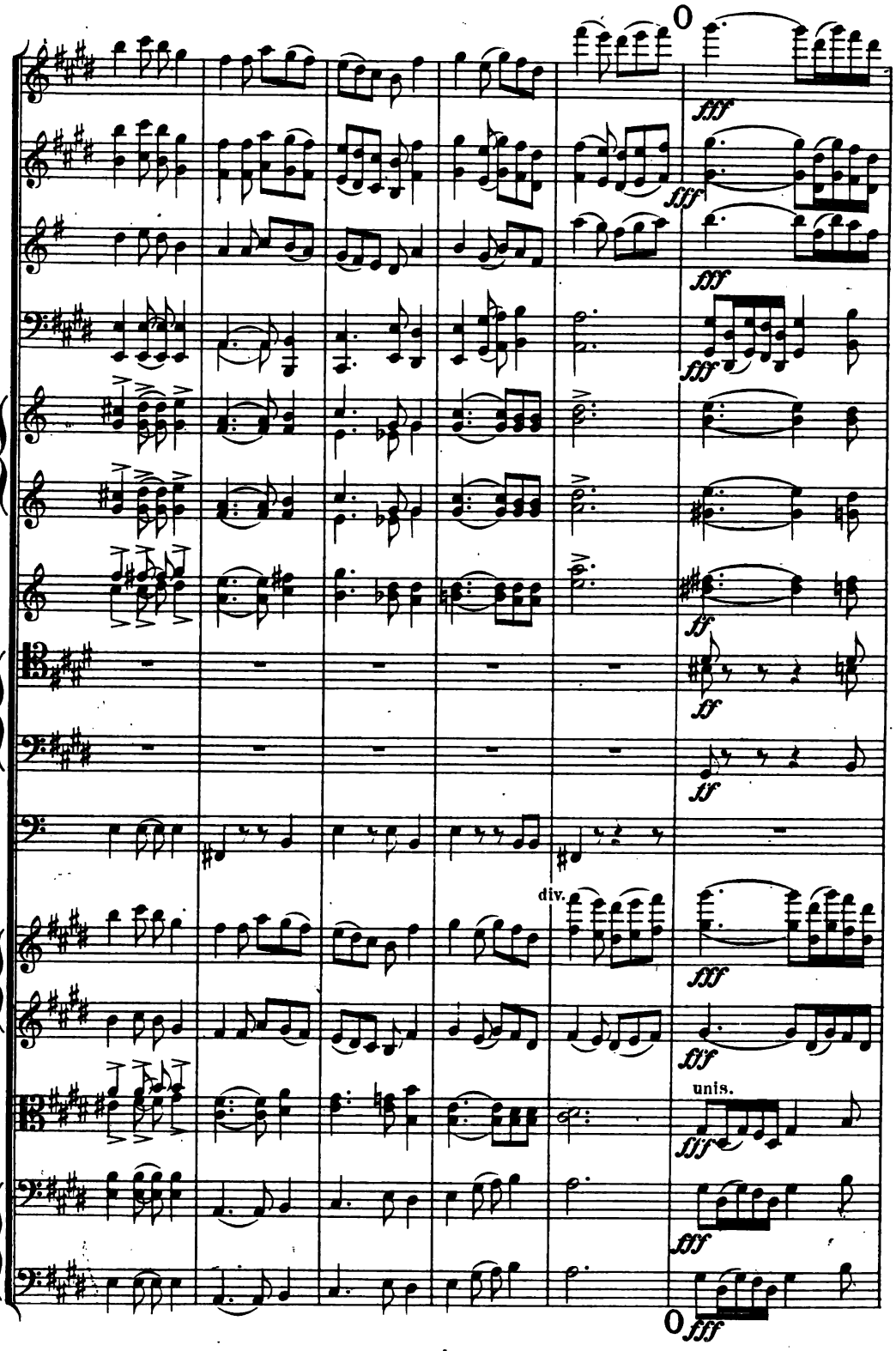




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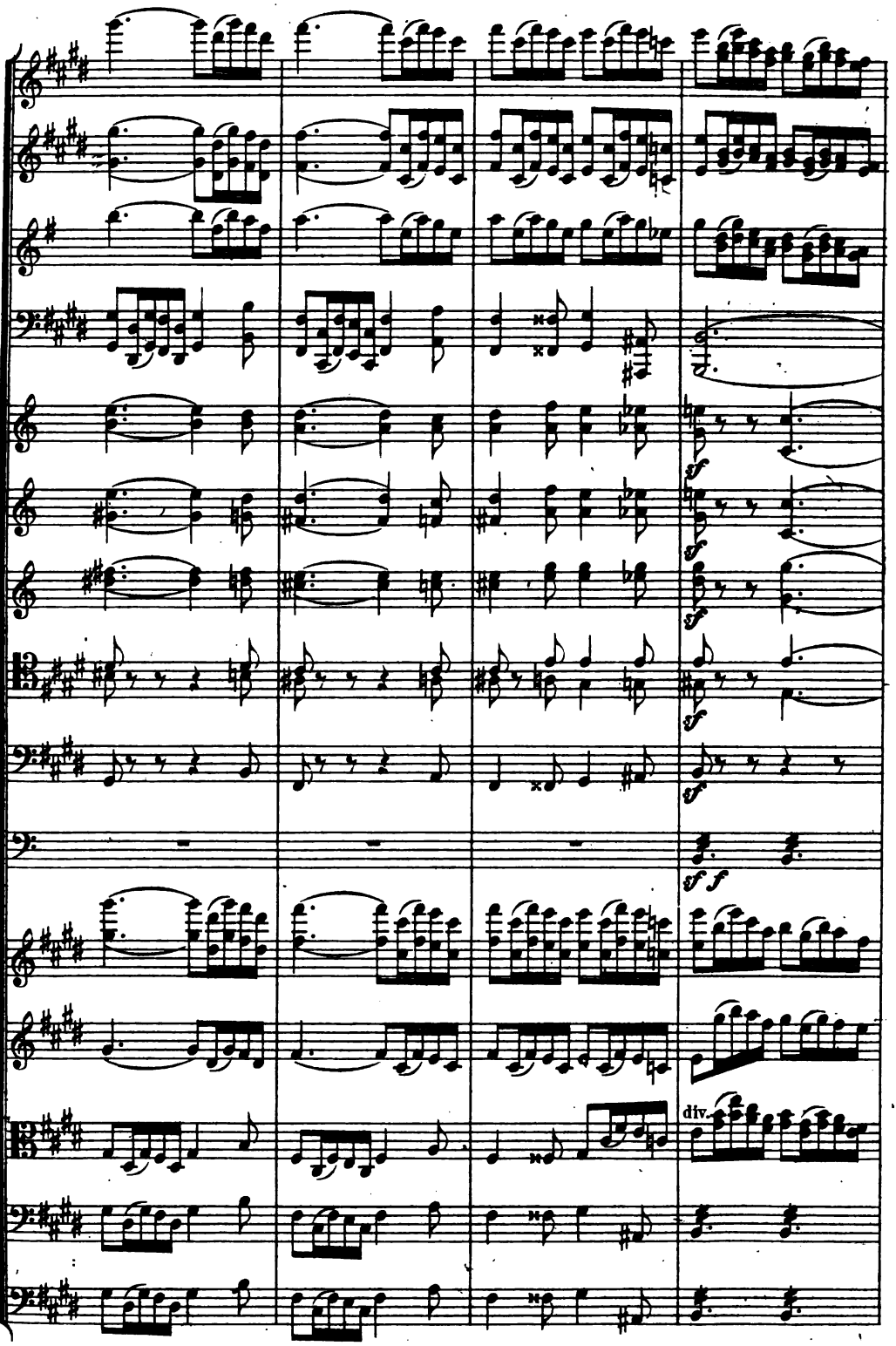




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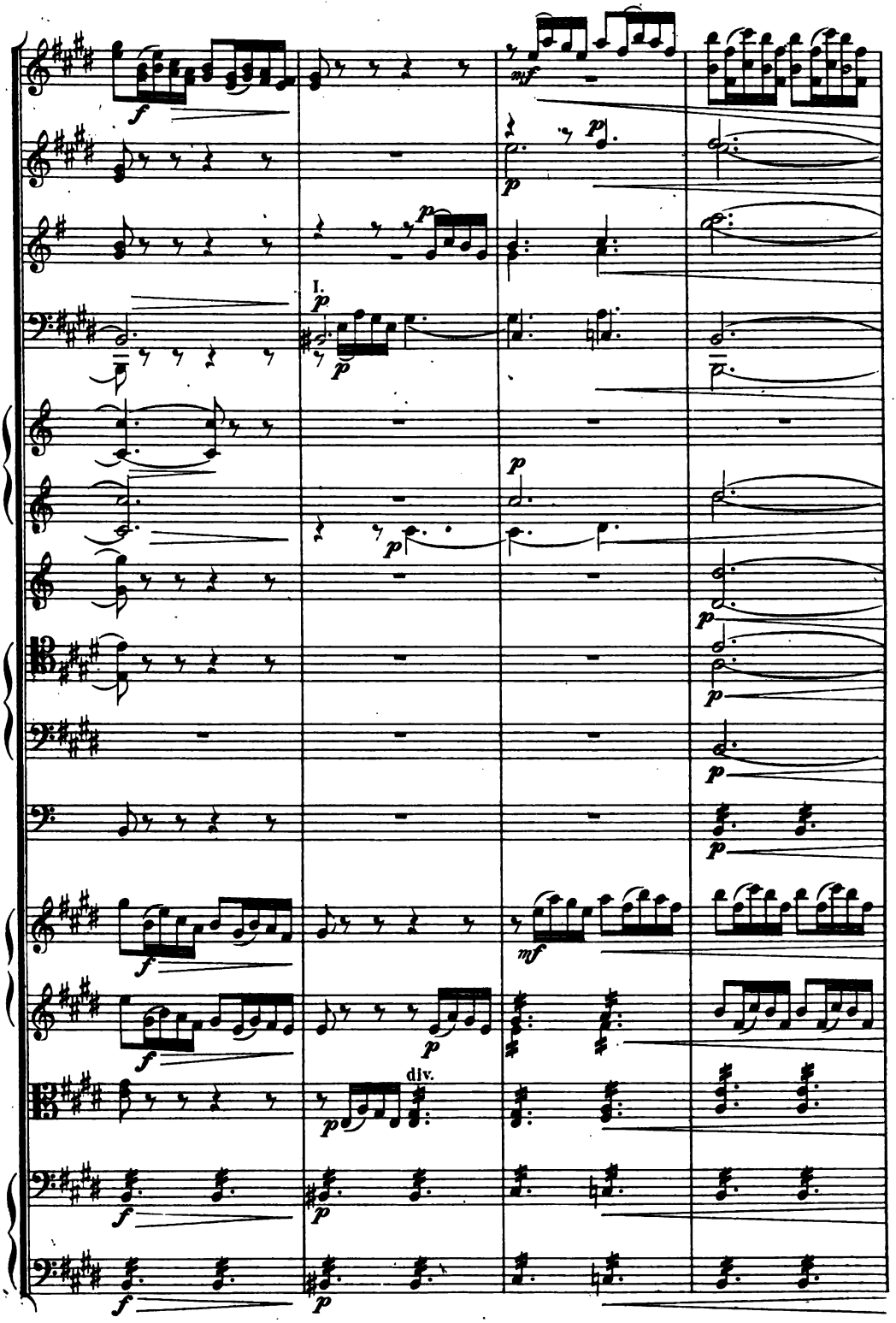




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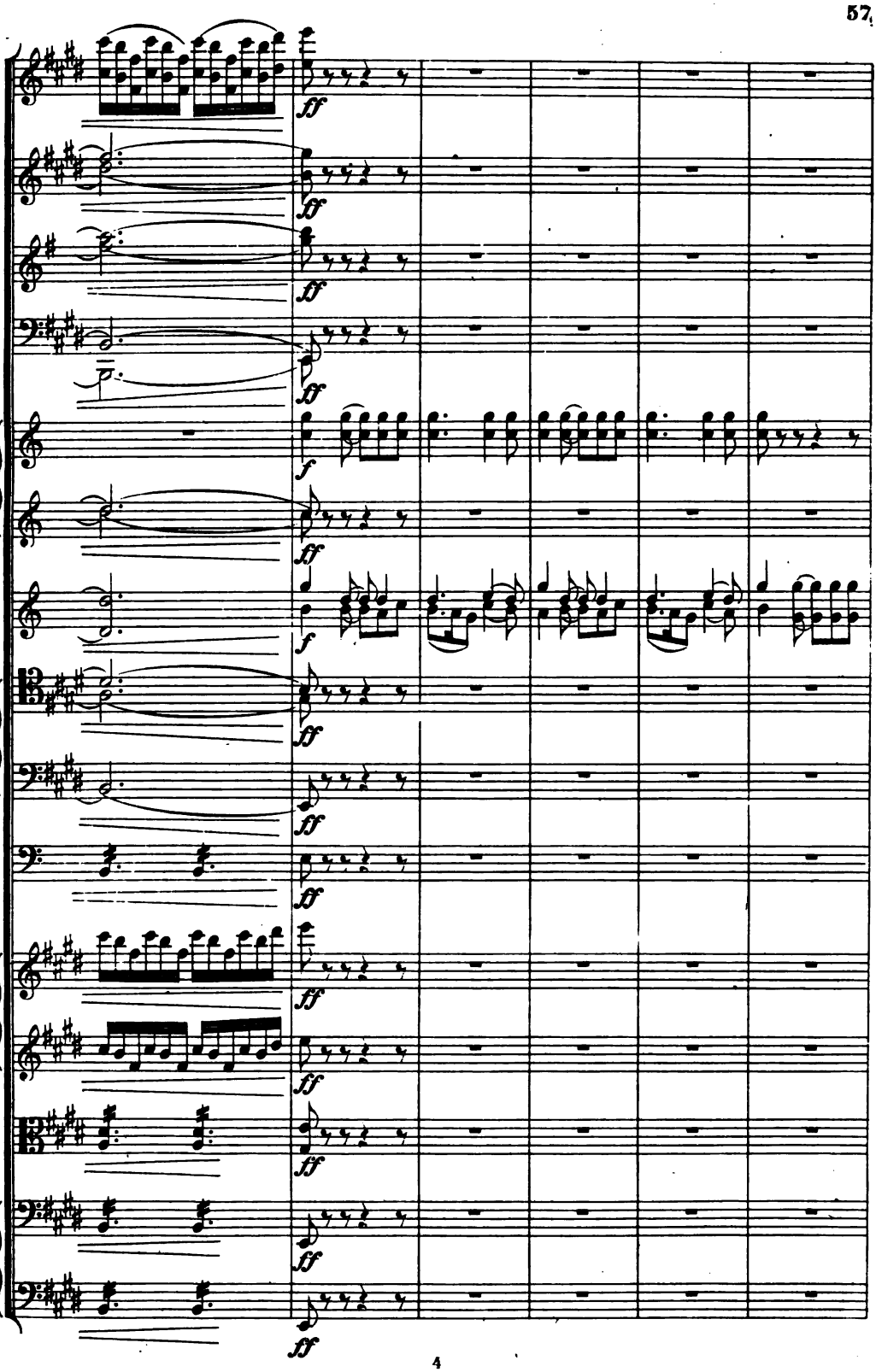




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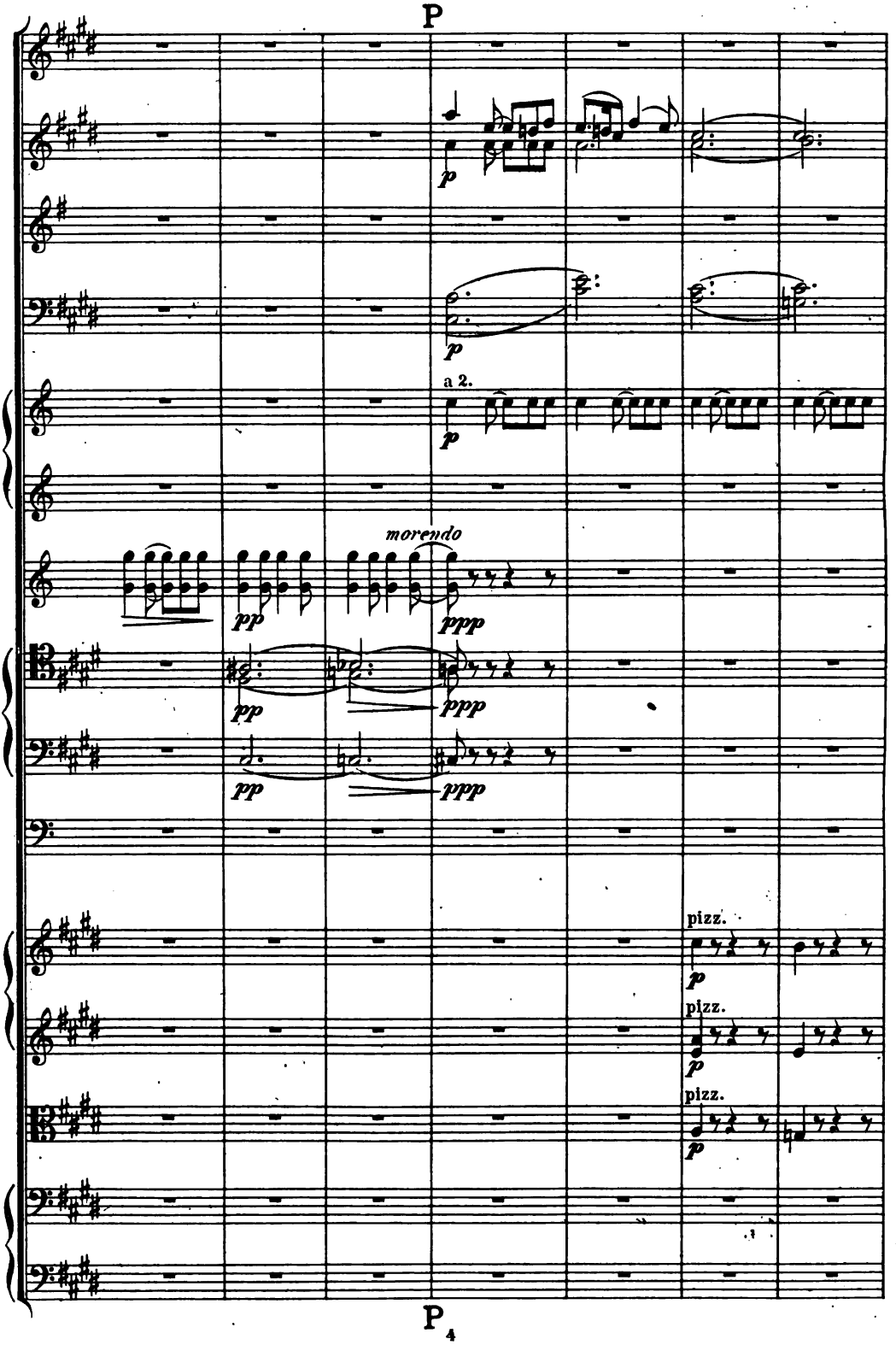




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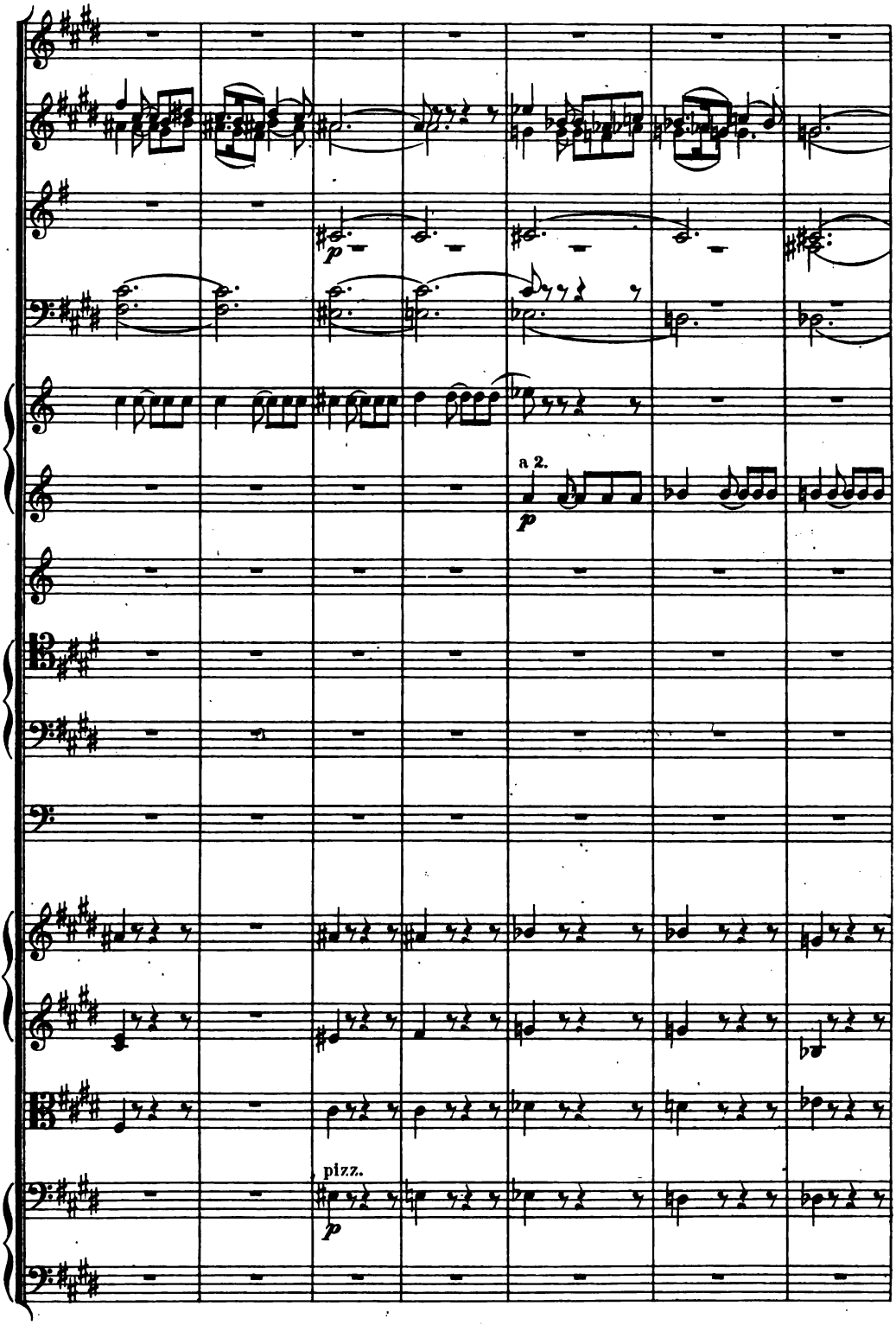




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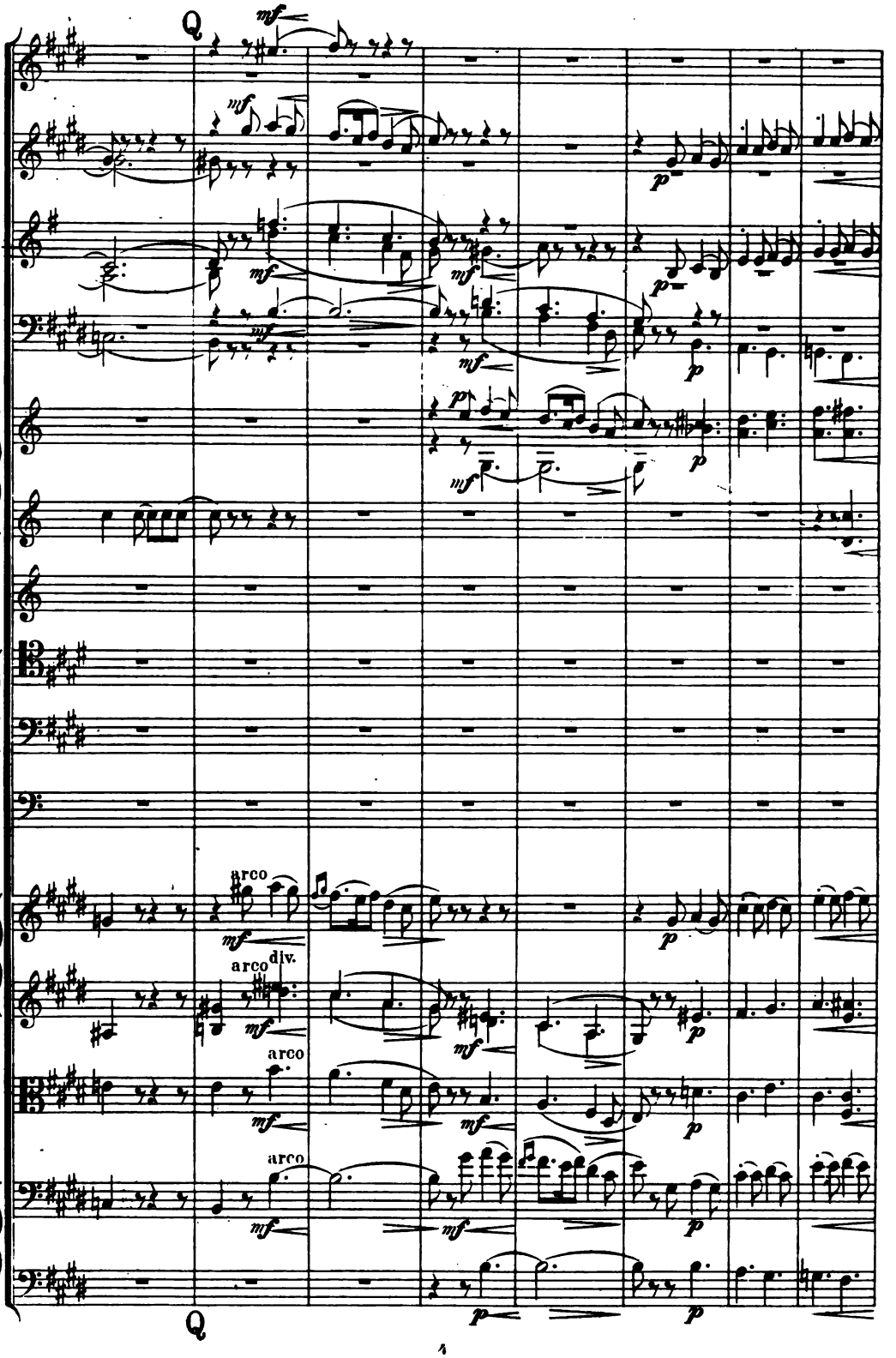


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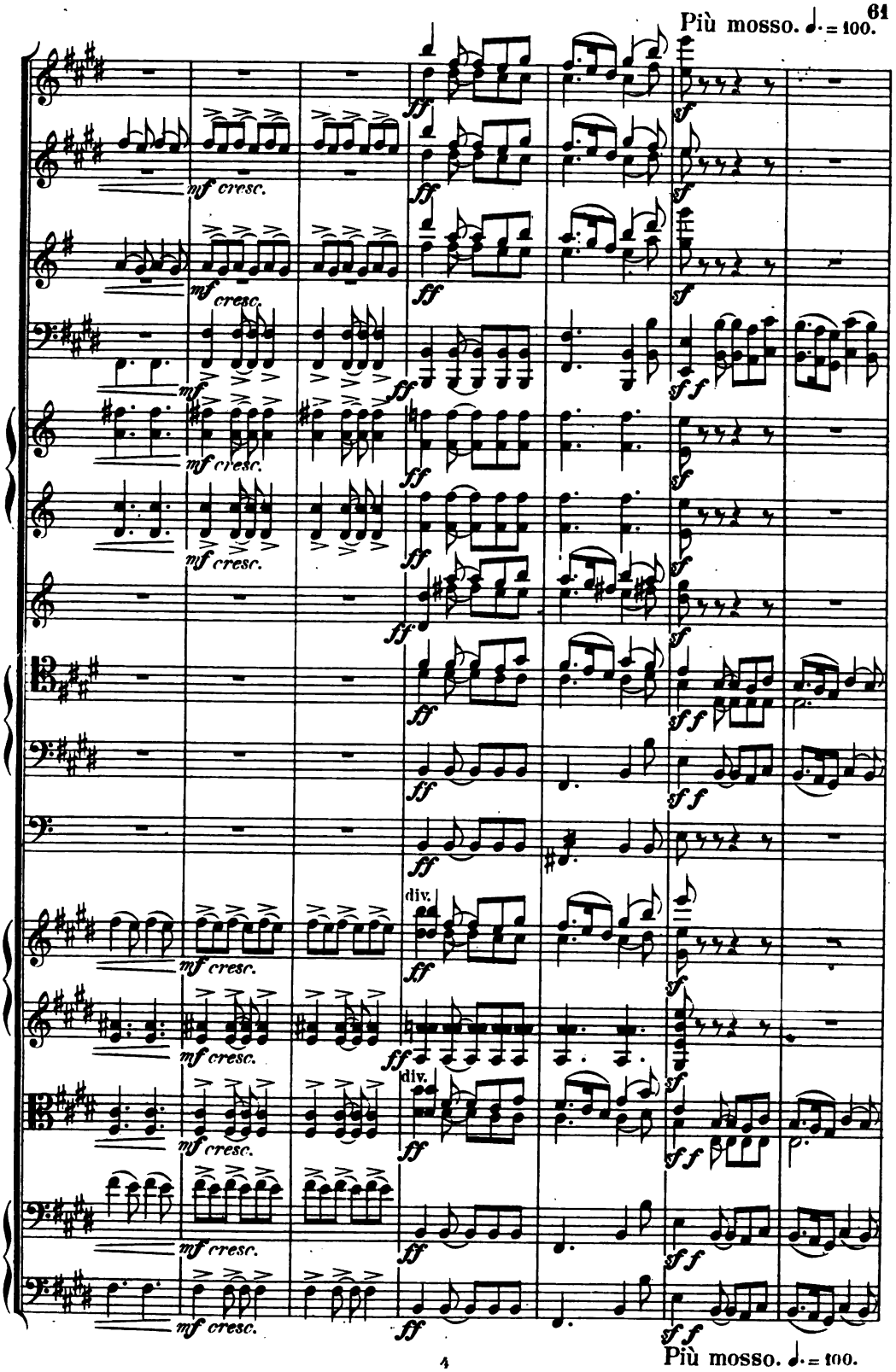




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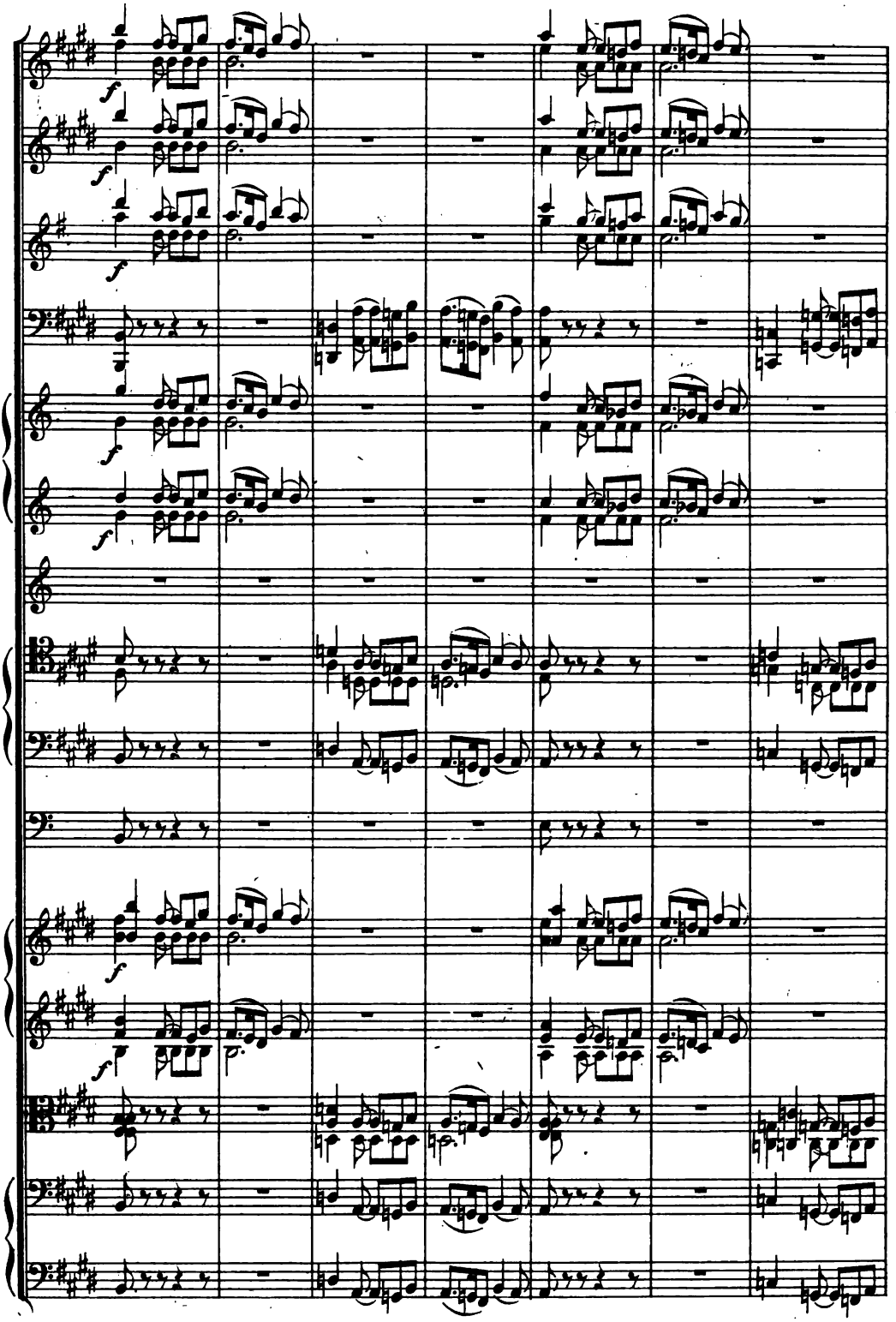

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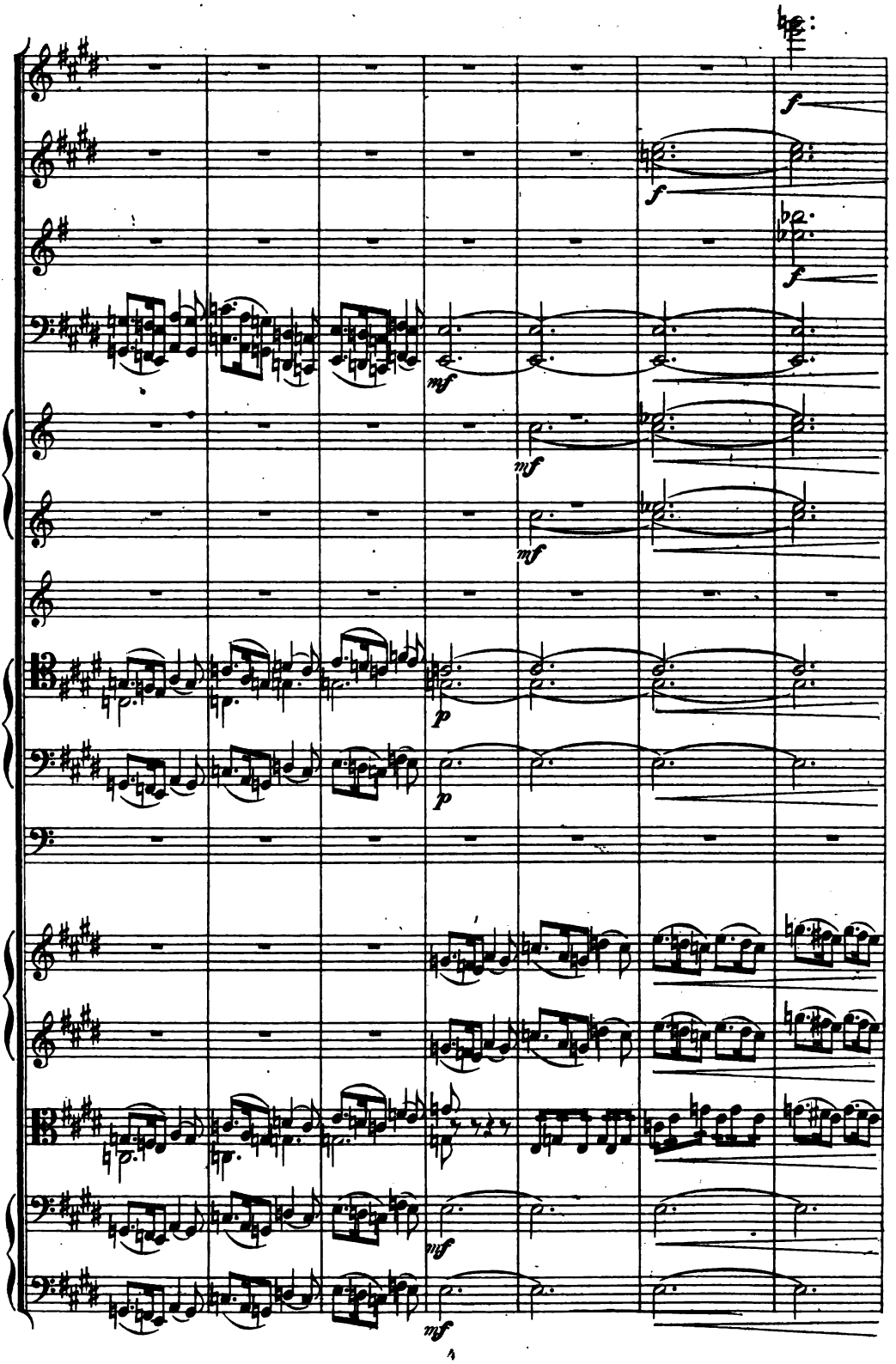


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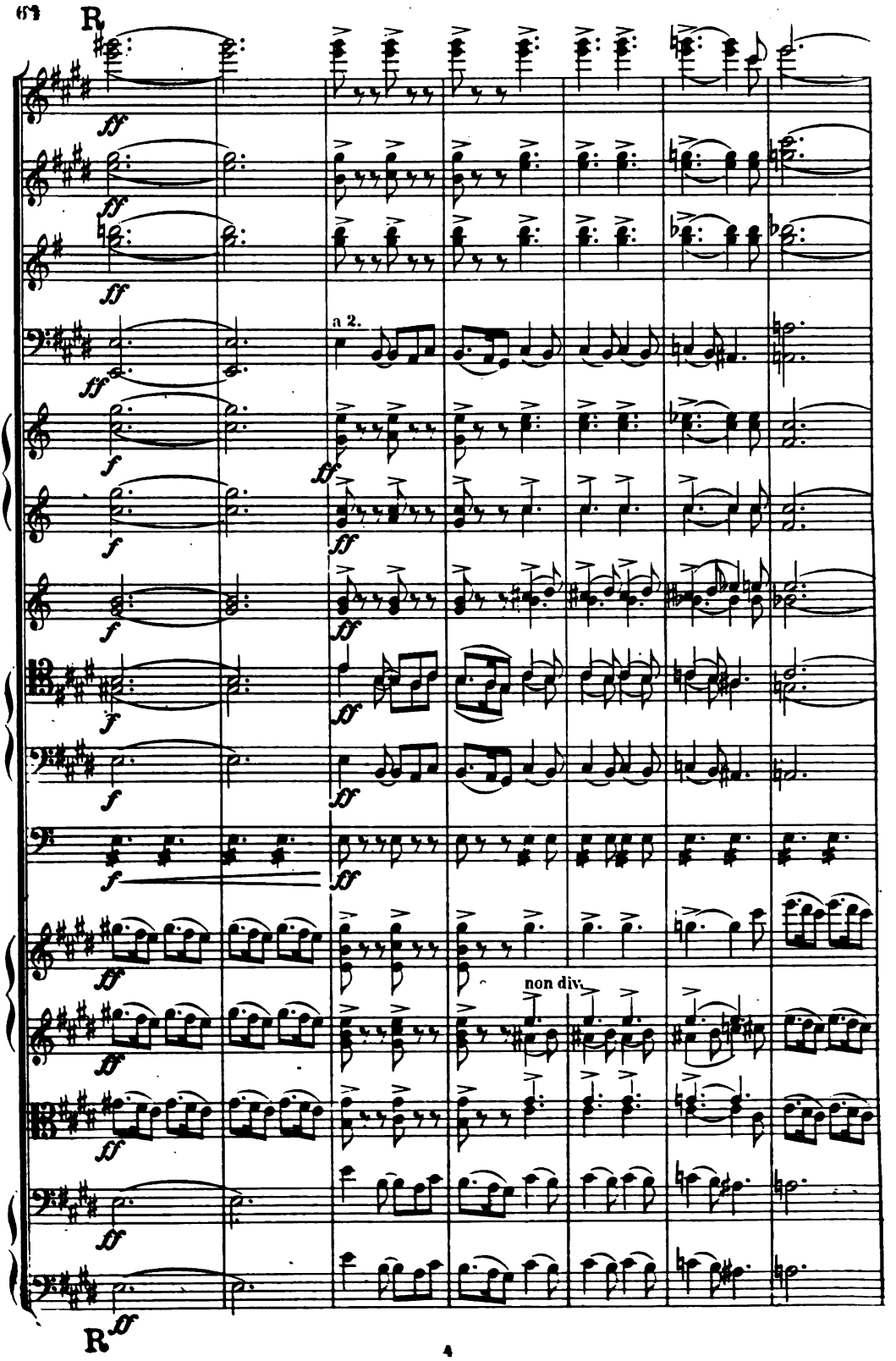




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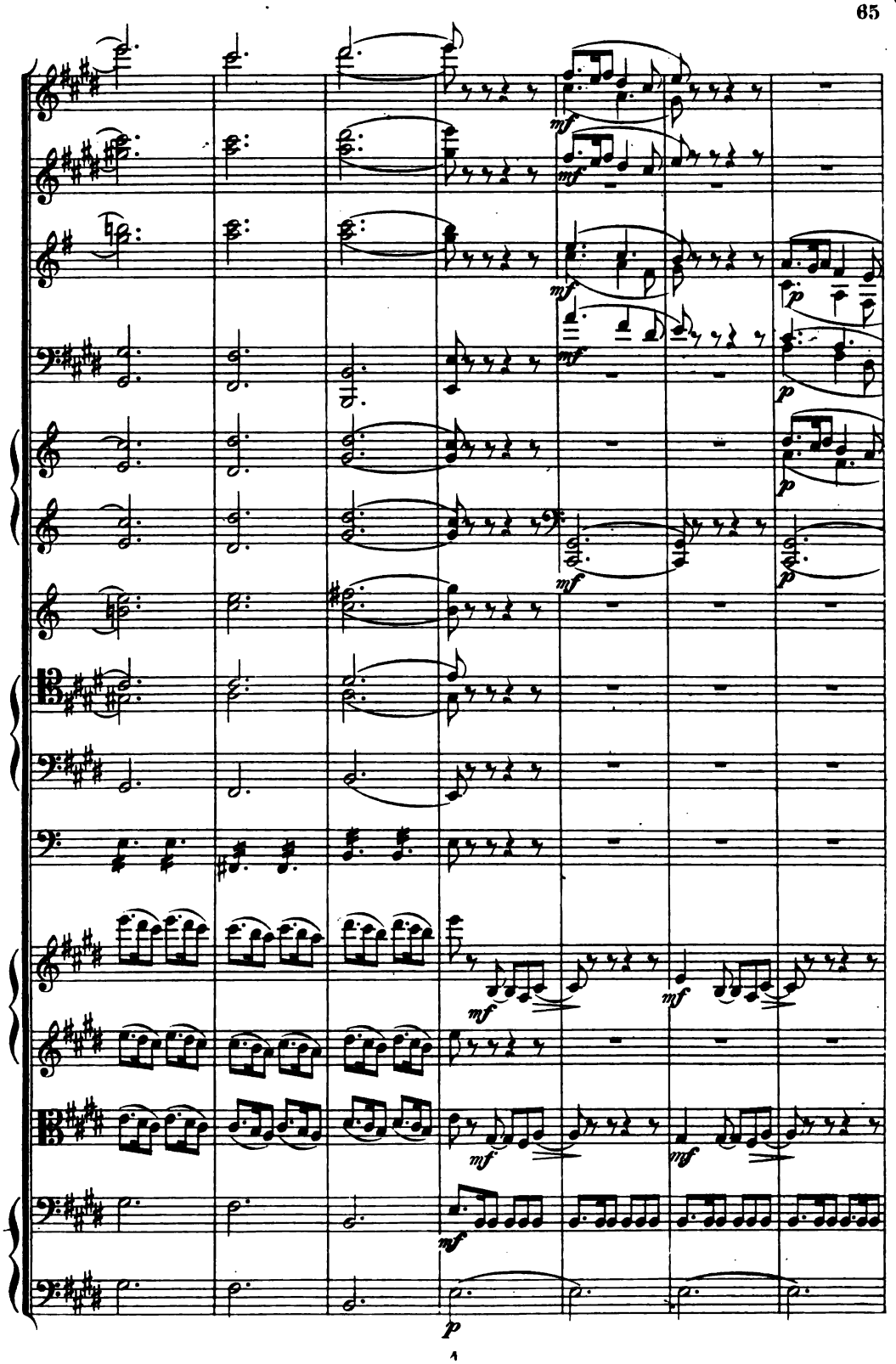


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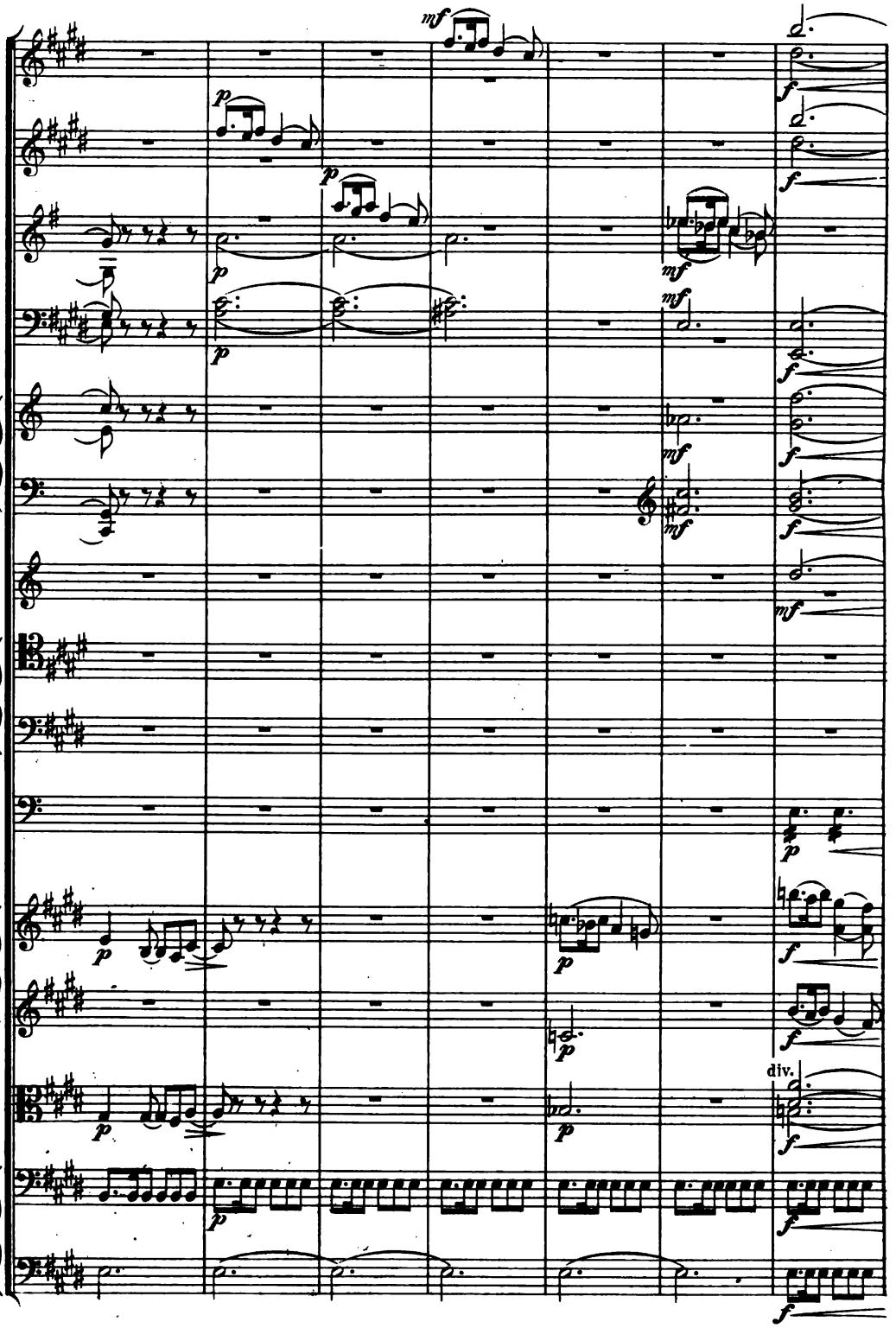




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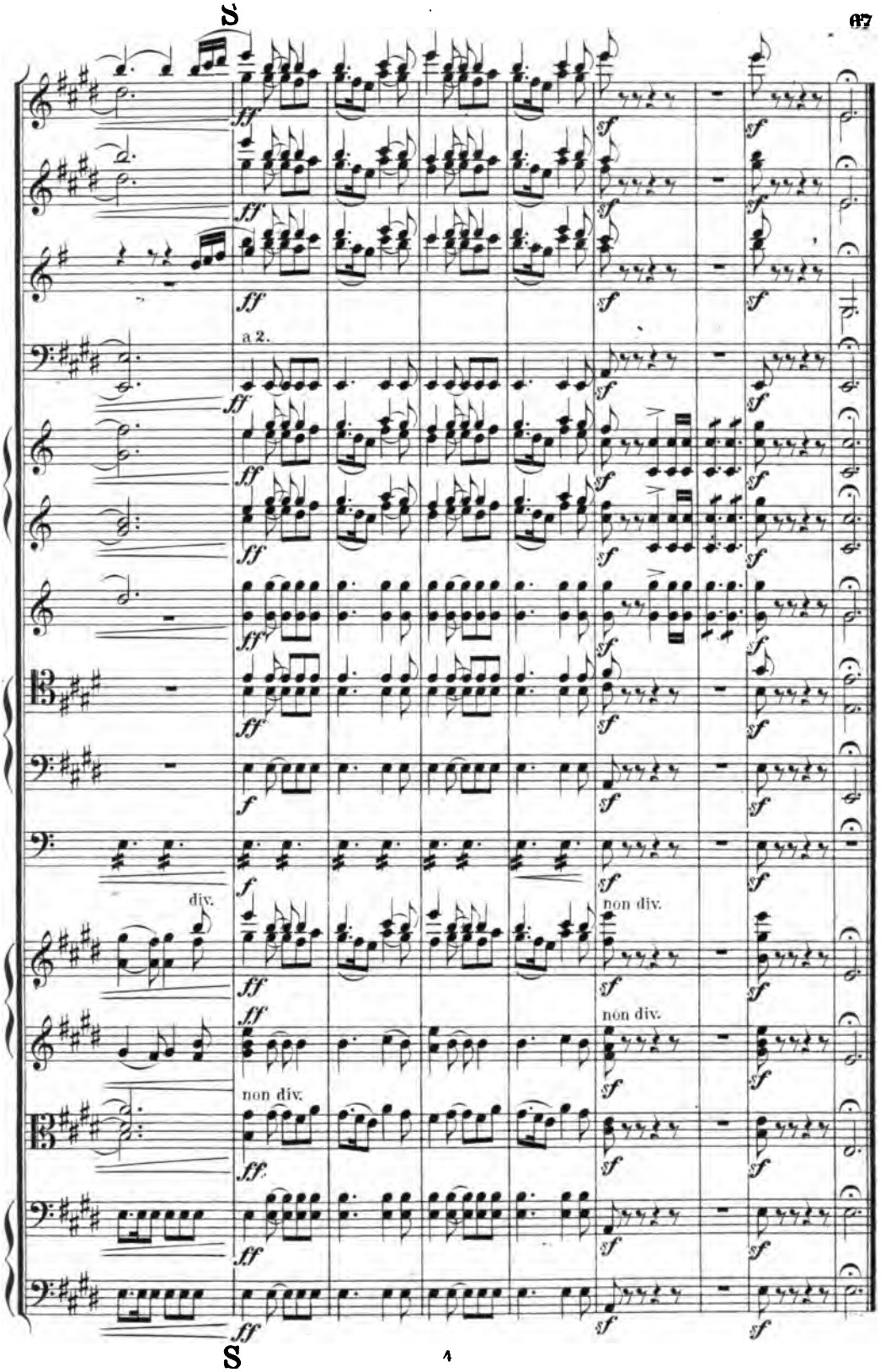


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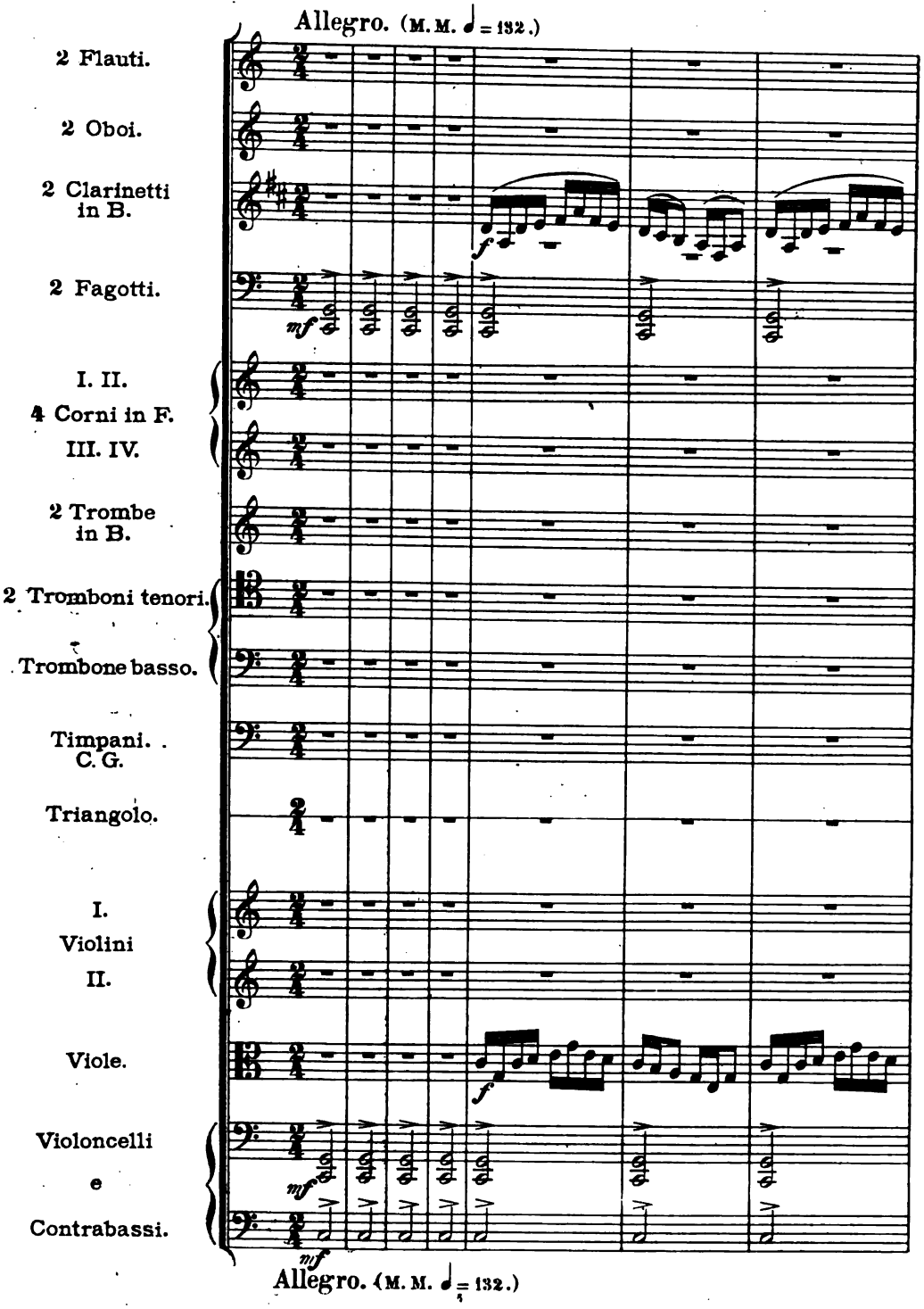
# II.

## Scherzo.

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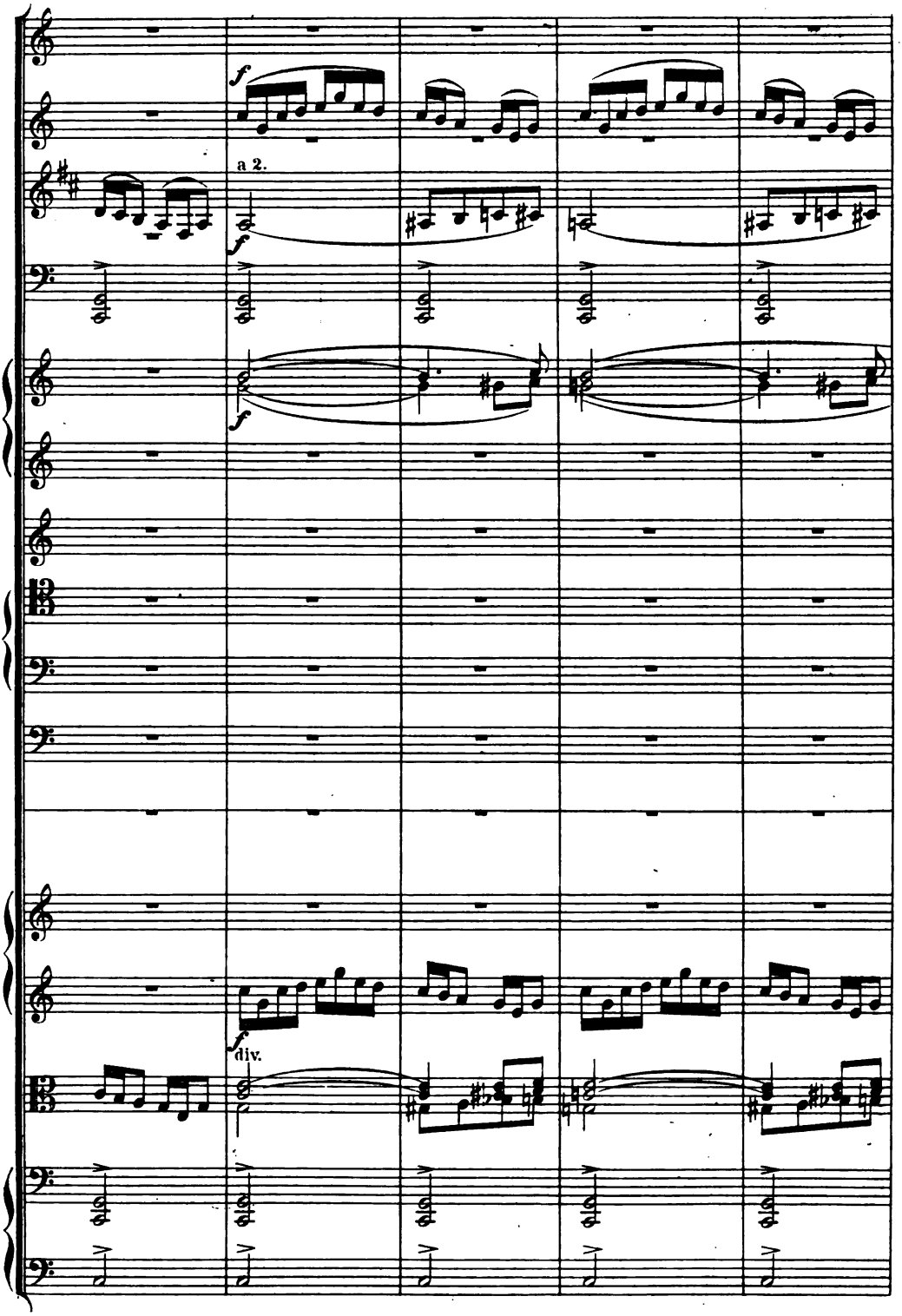




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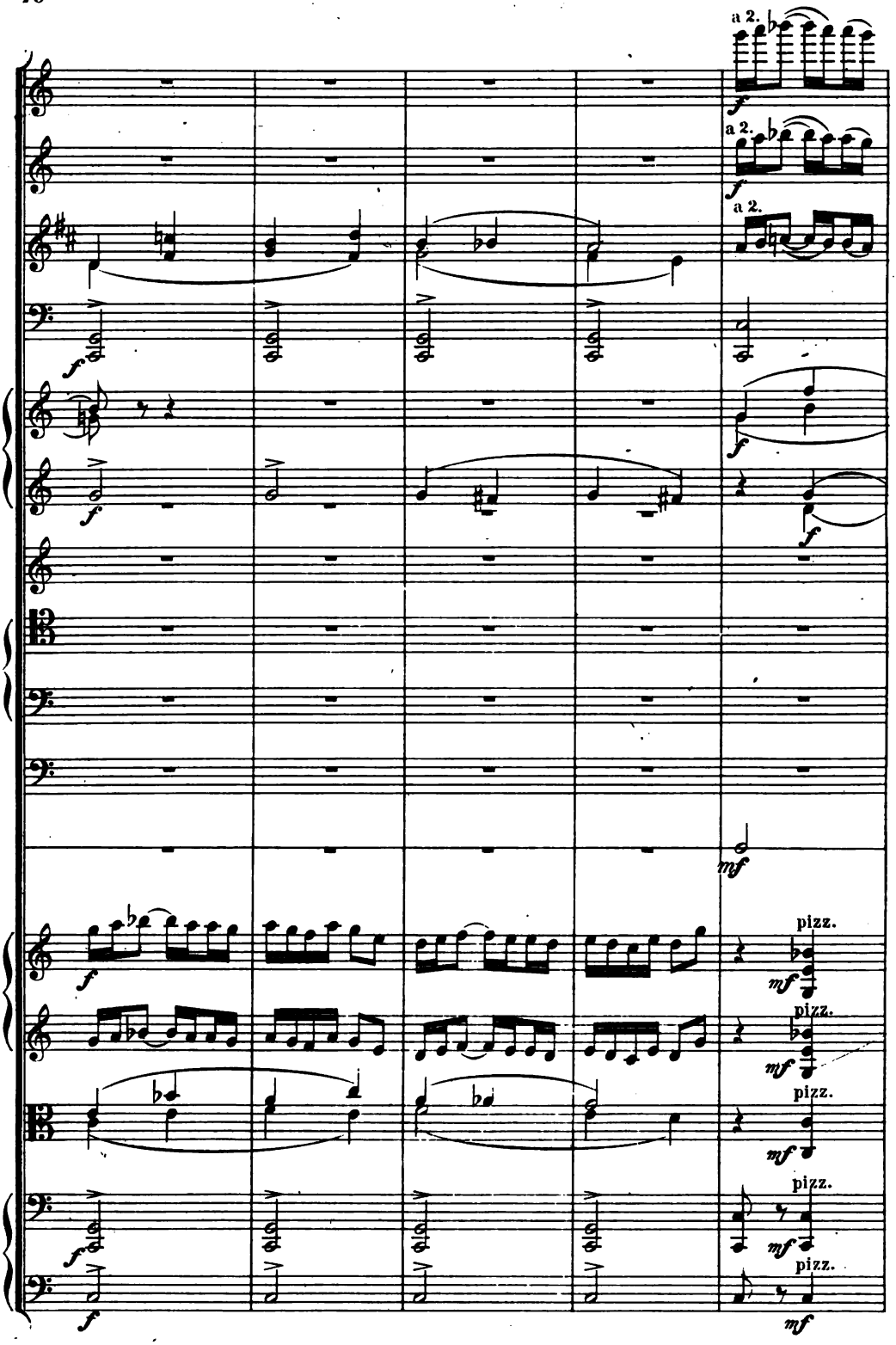




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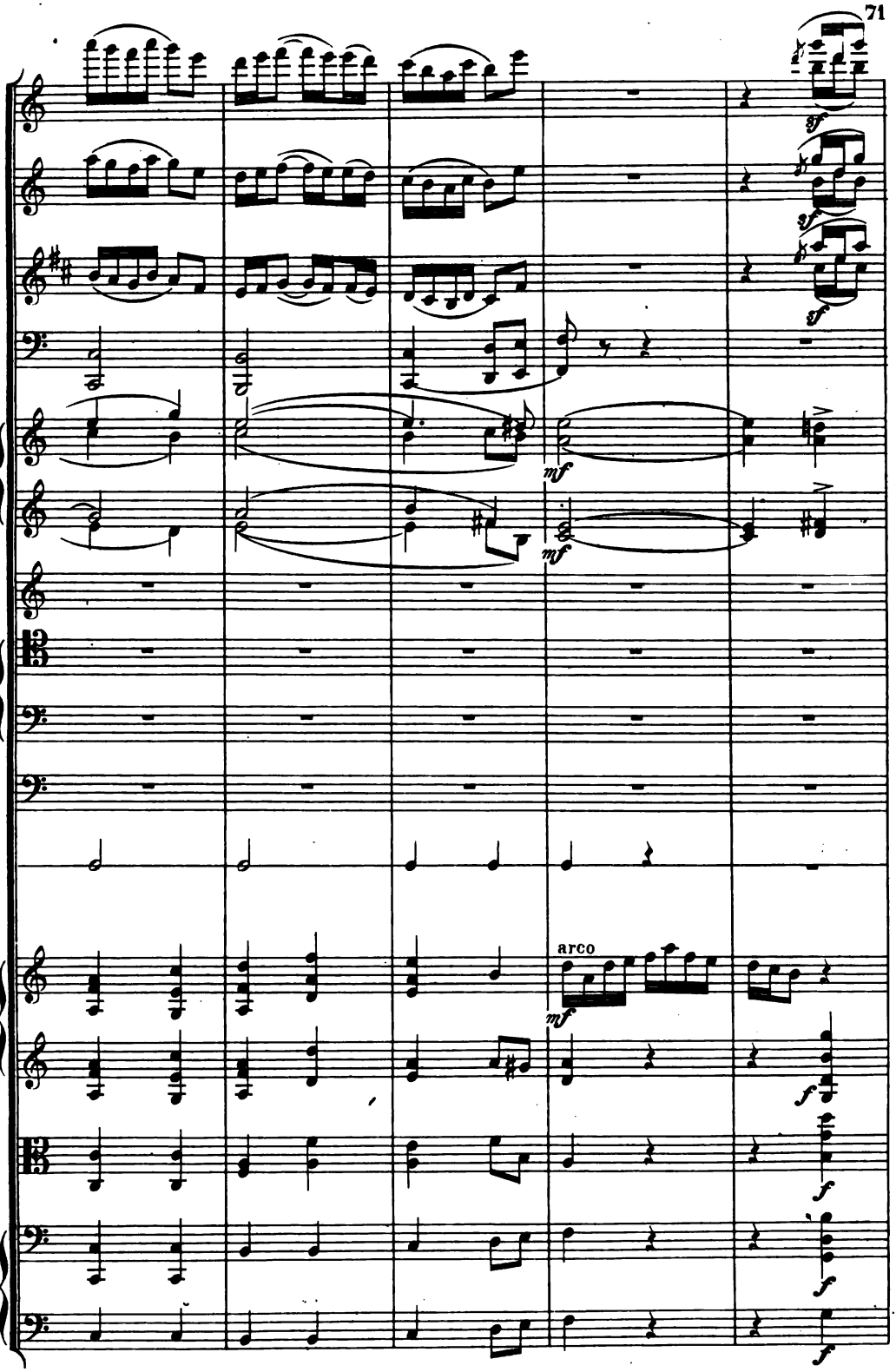




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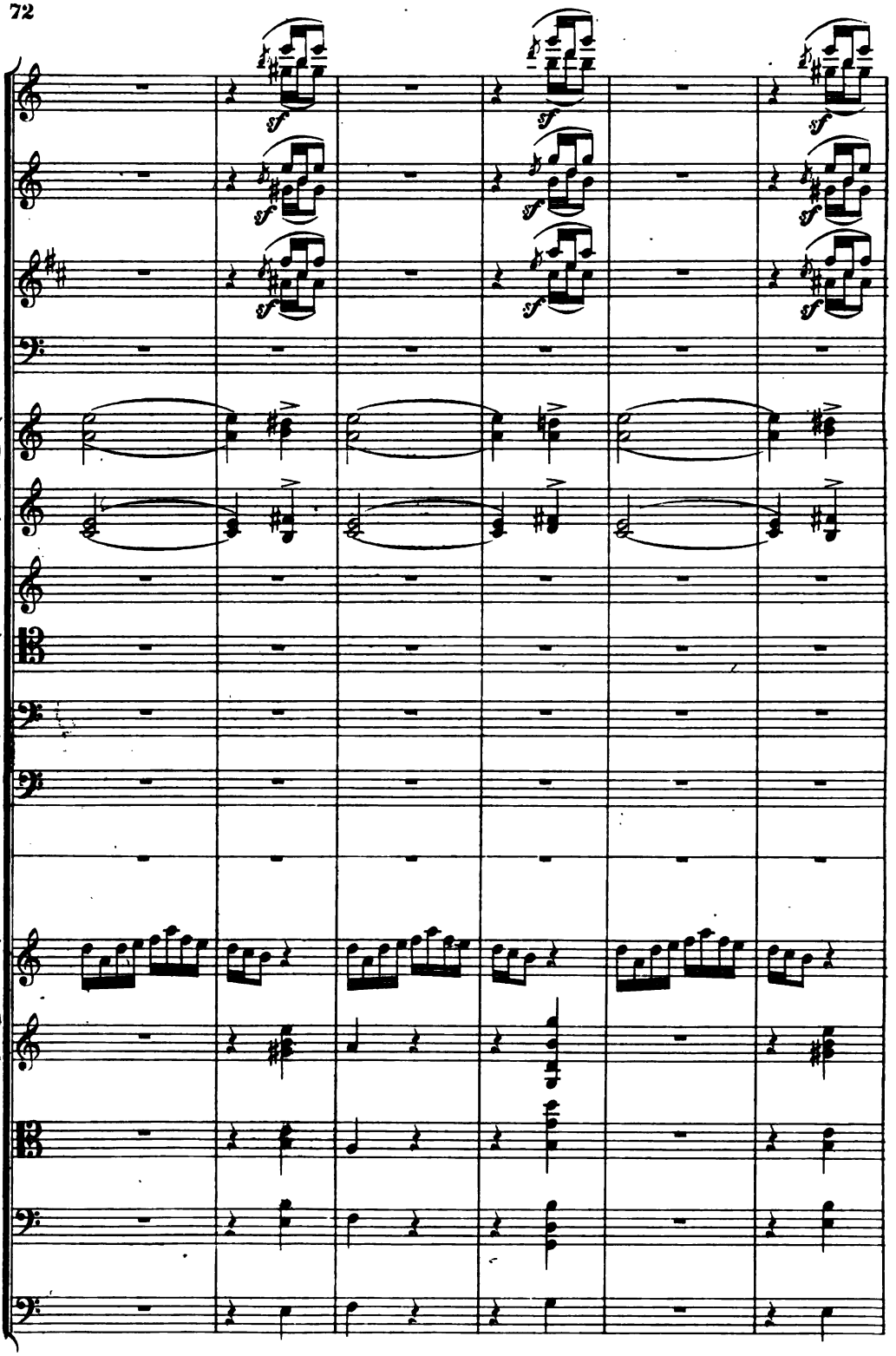



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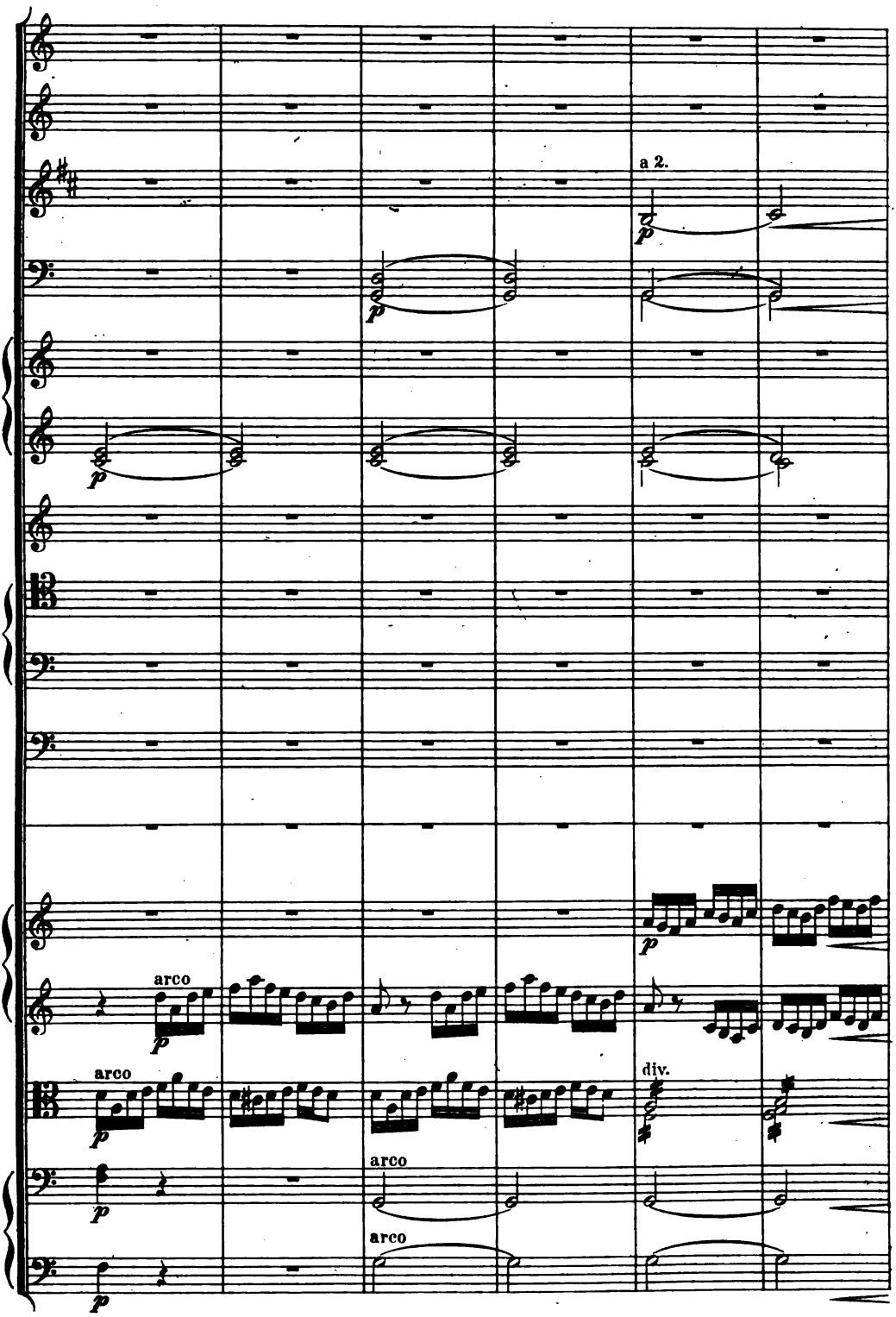




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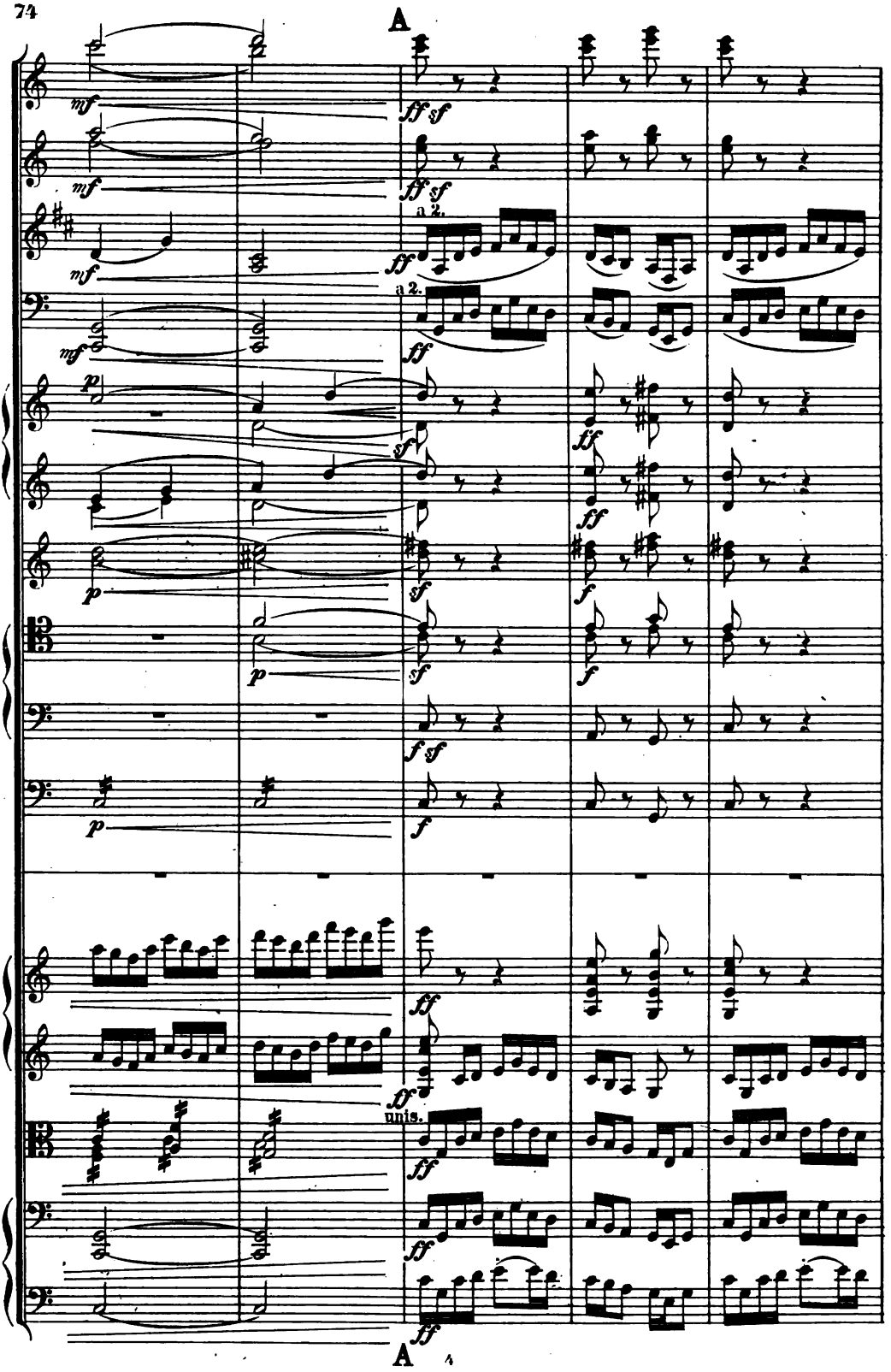


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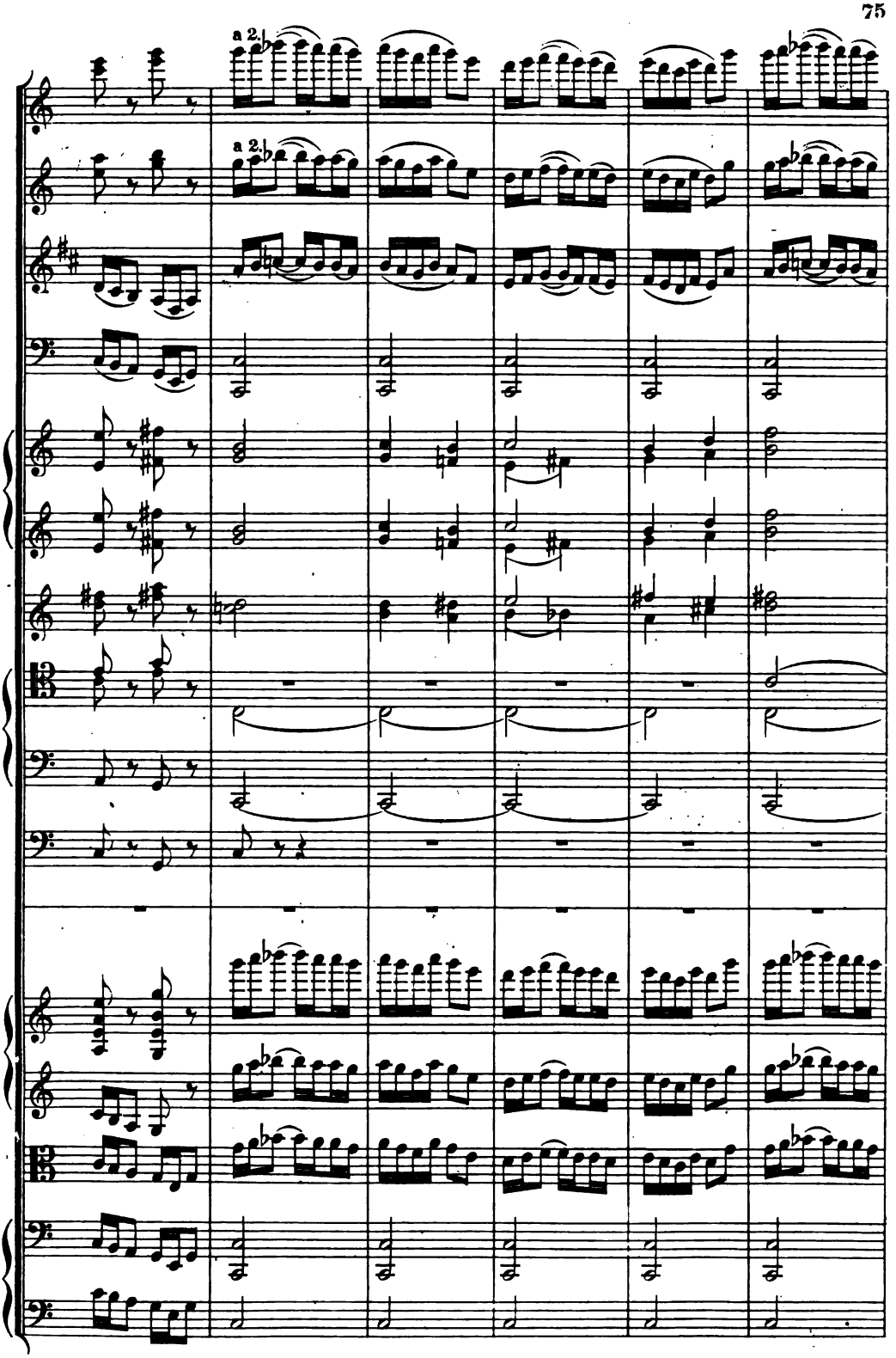




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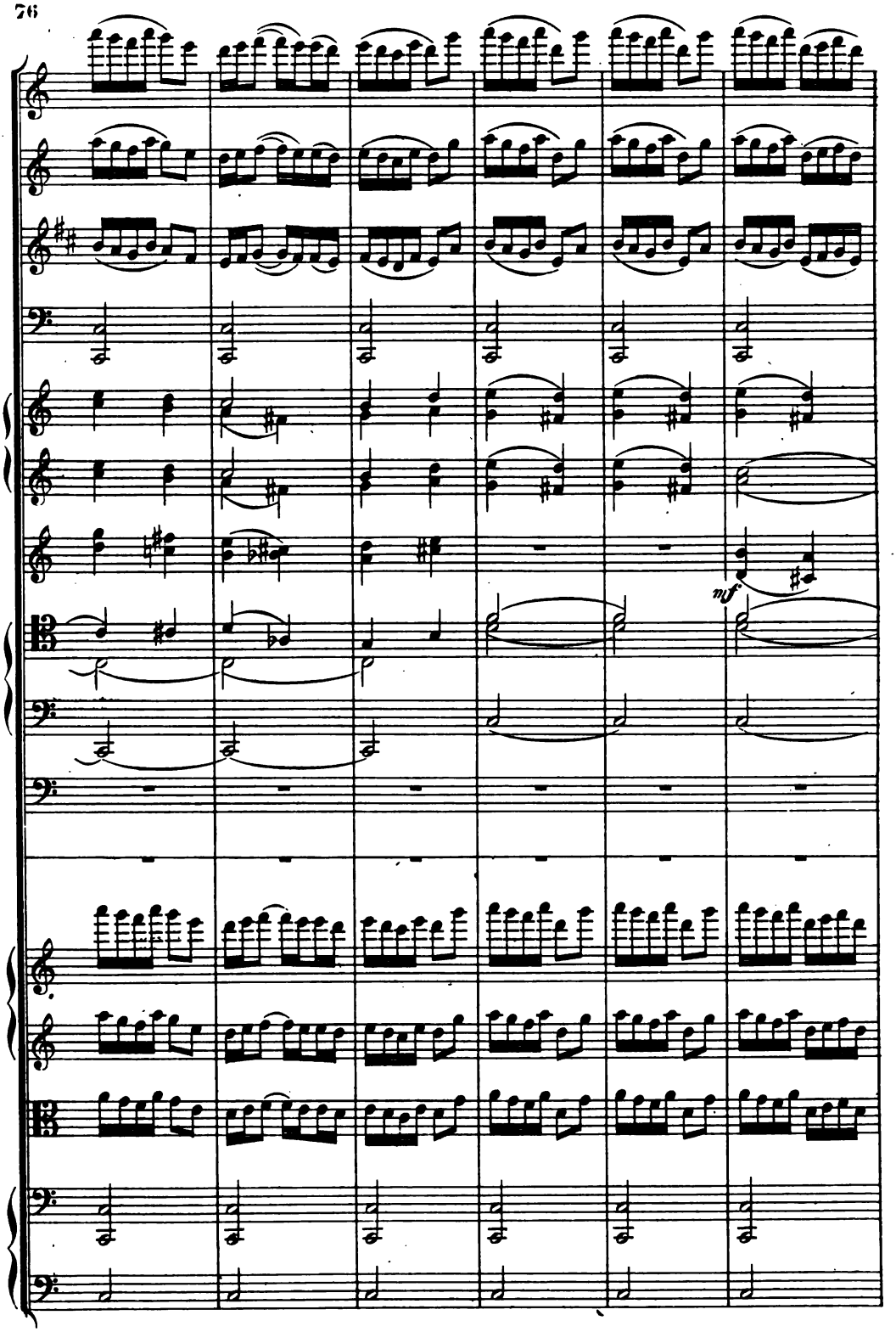




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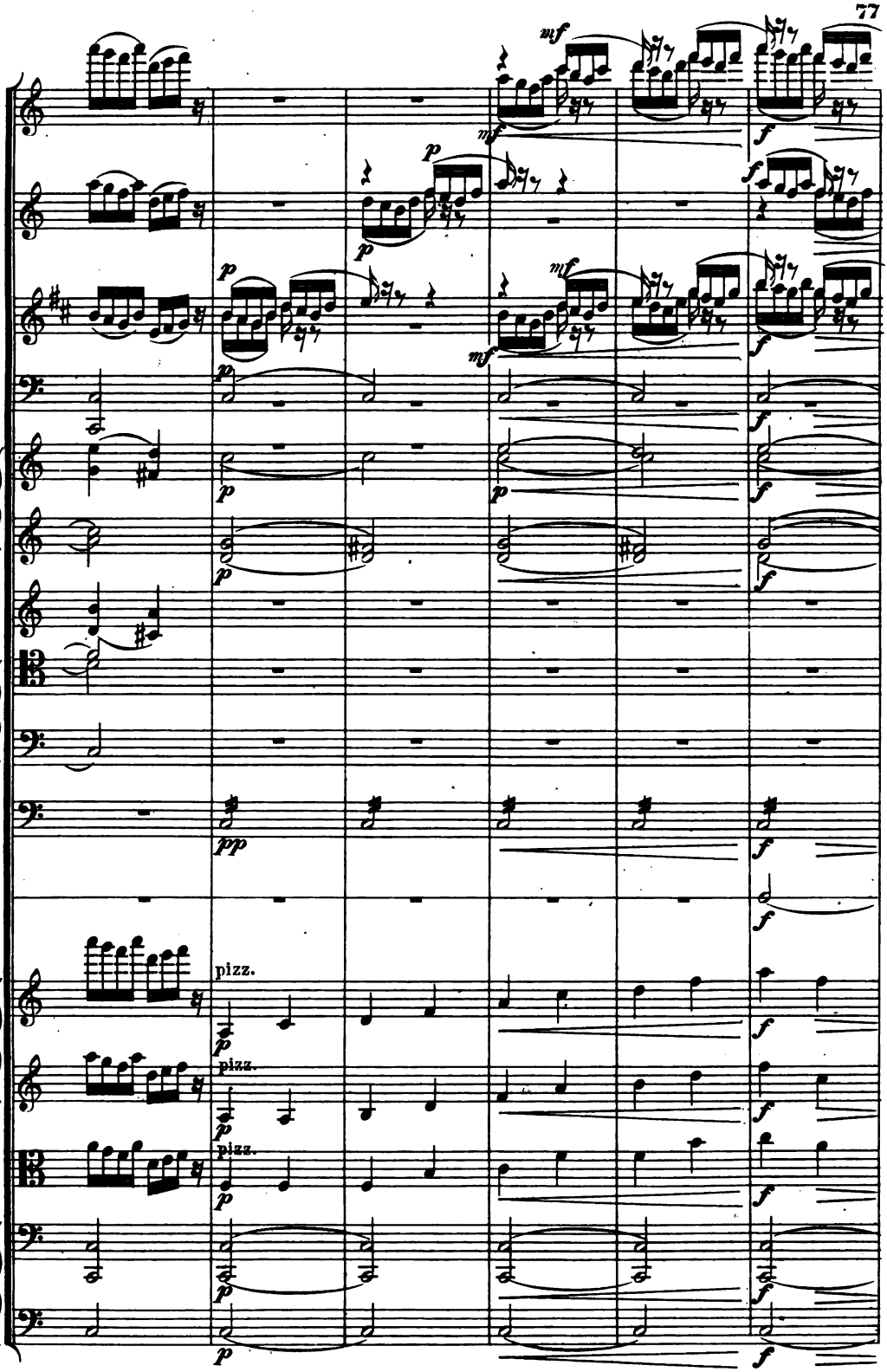




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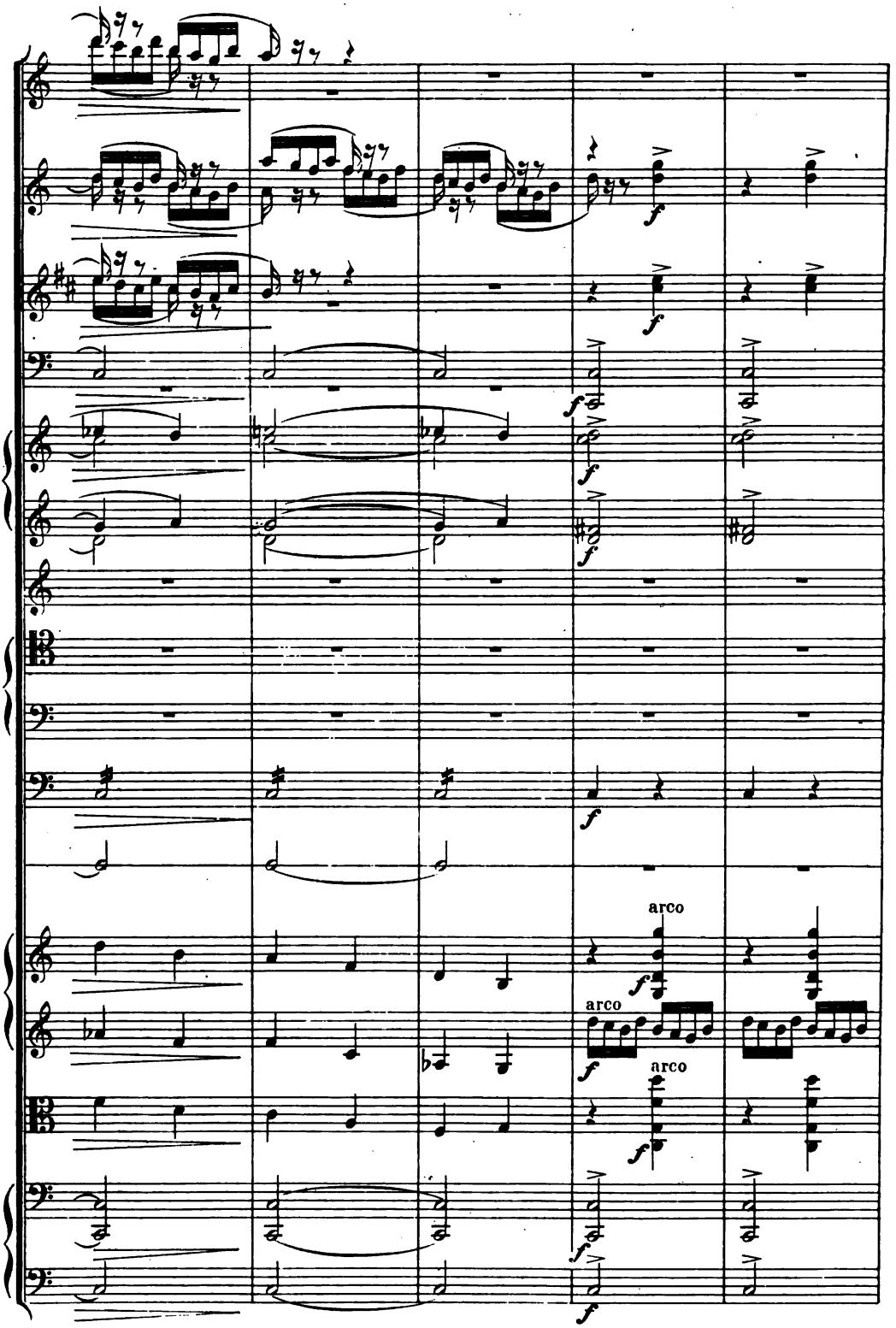


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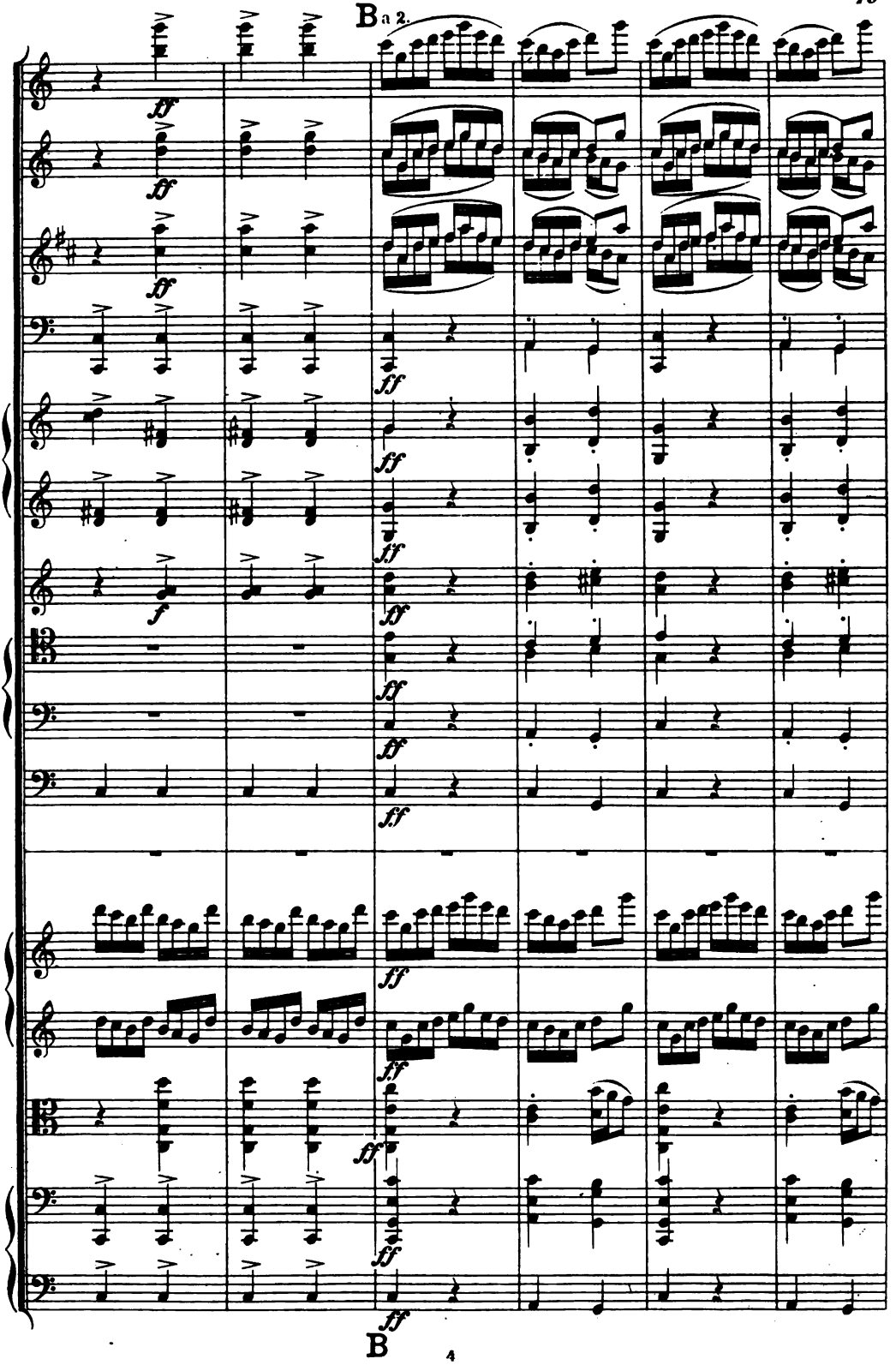




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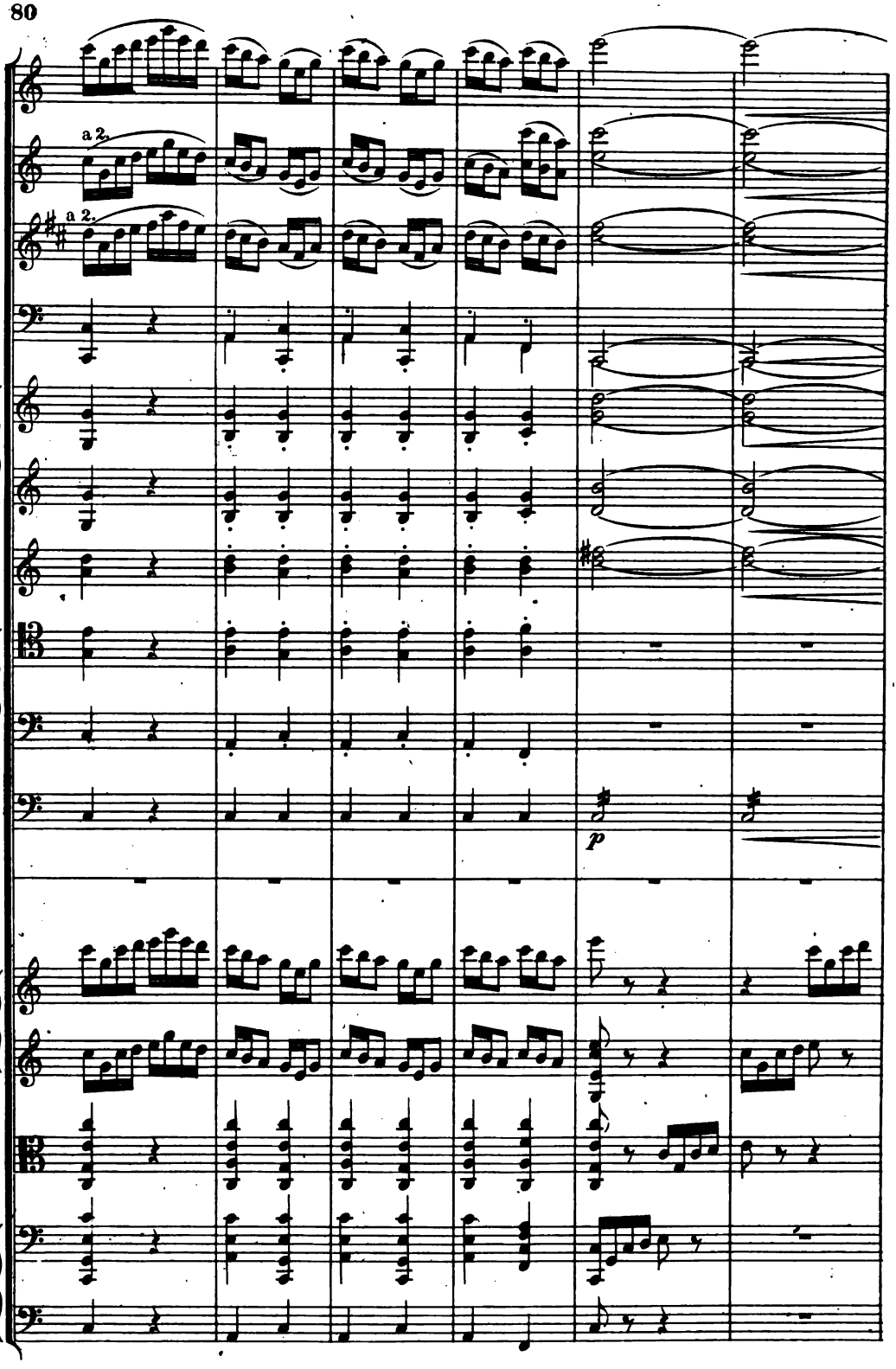




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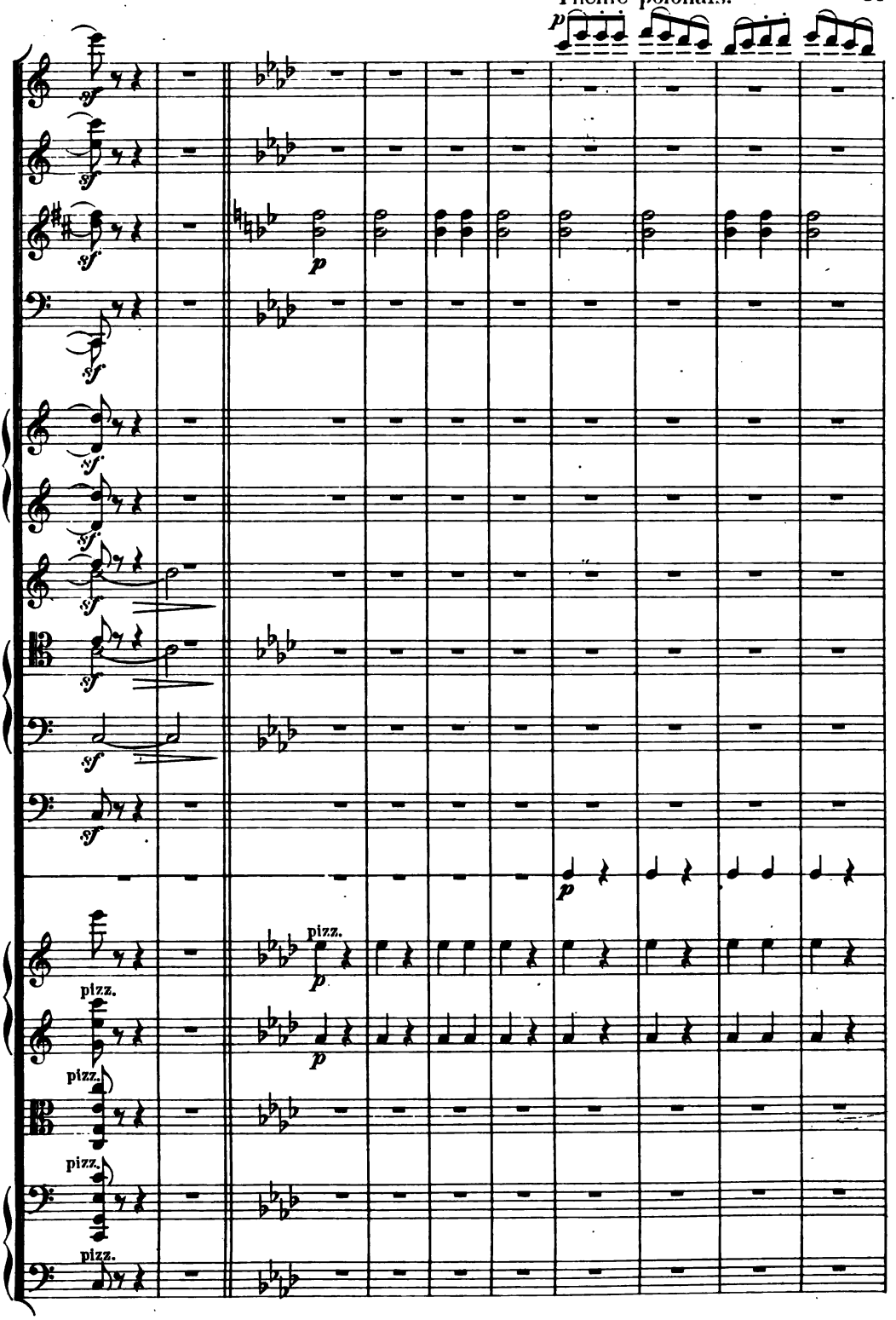




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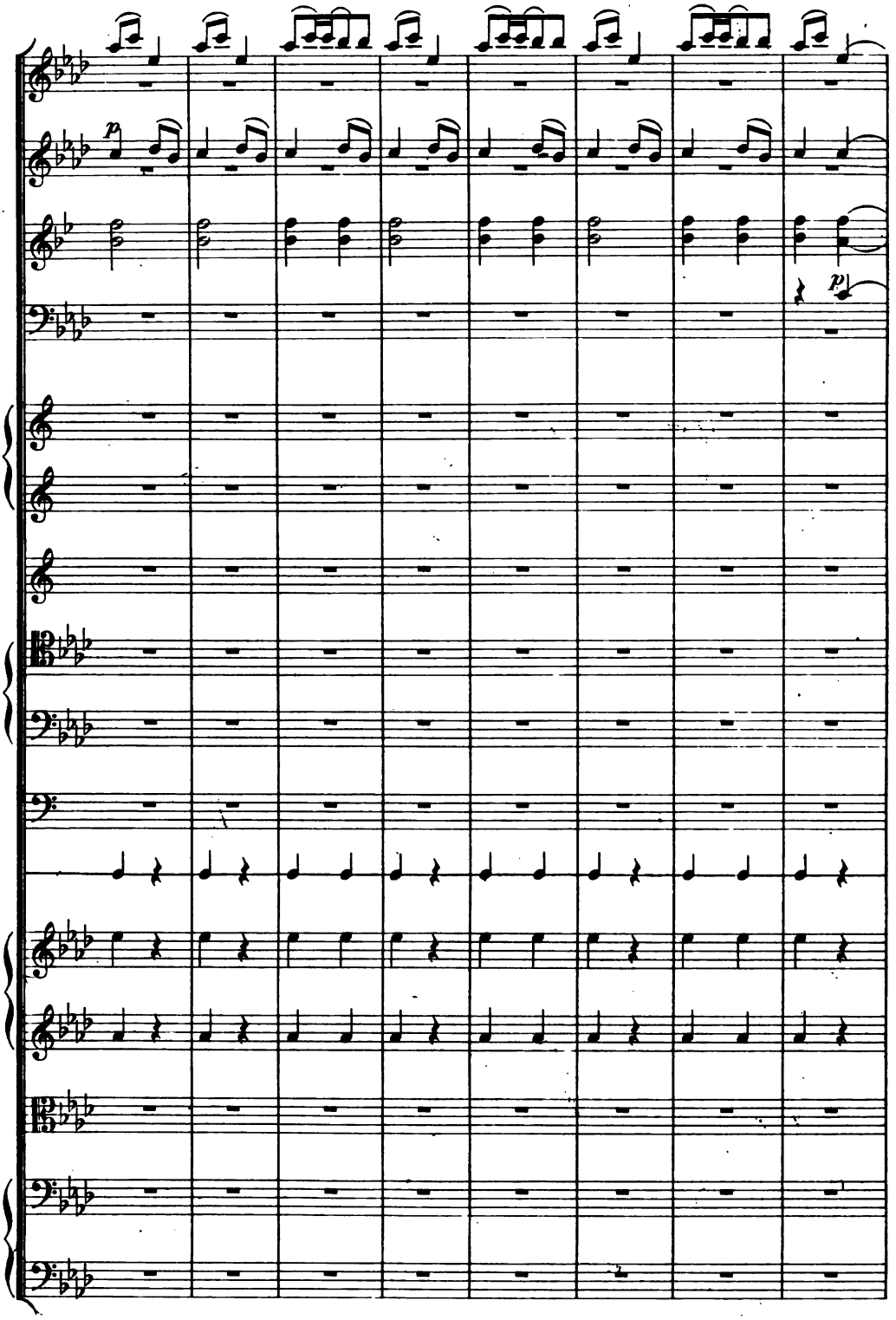




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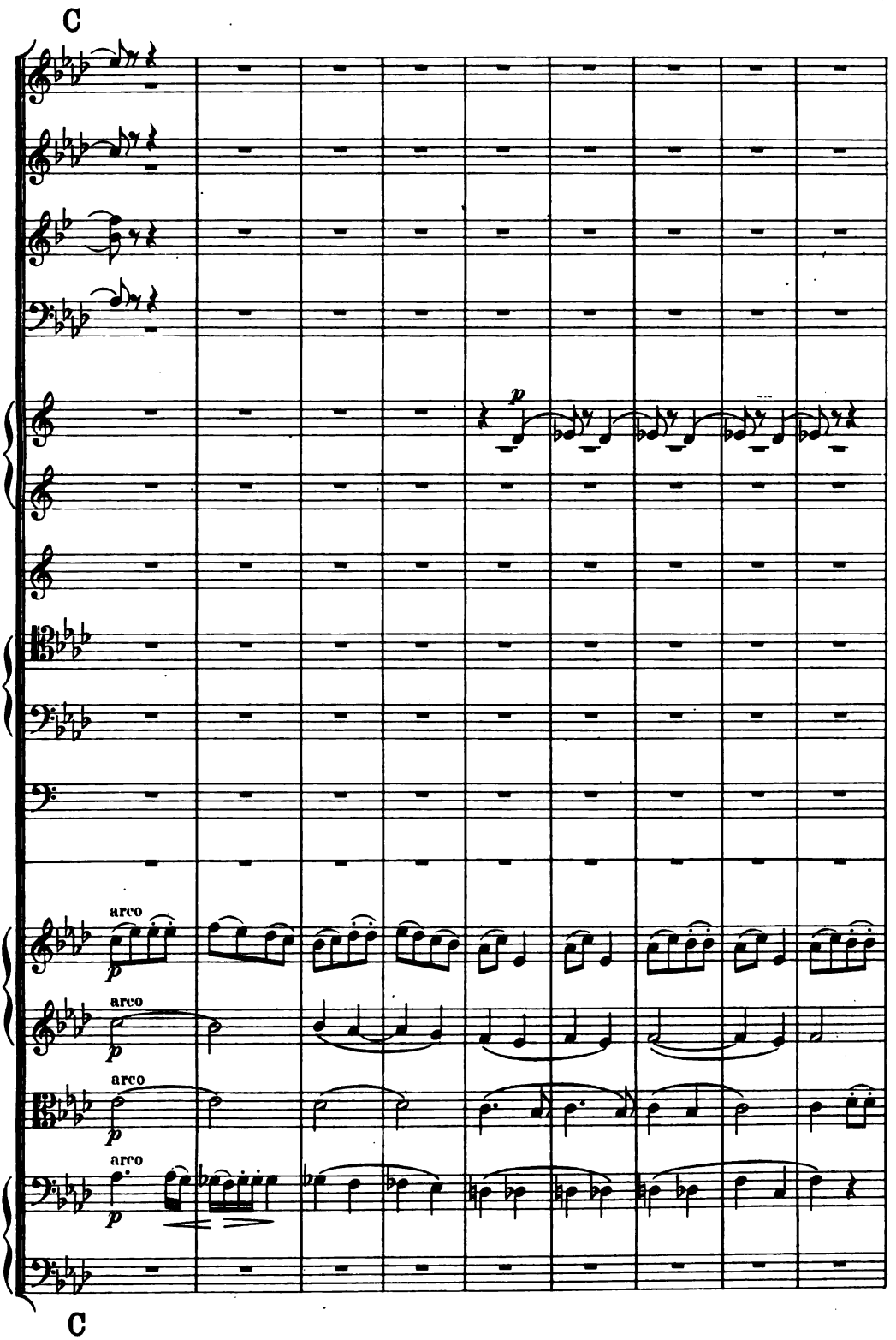




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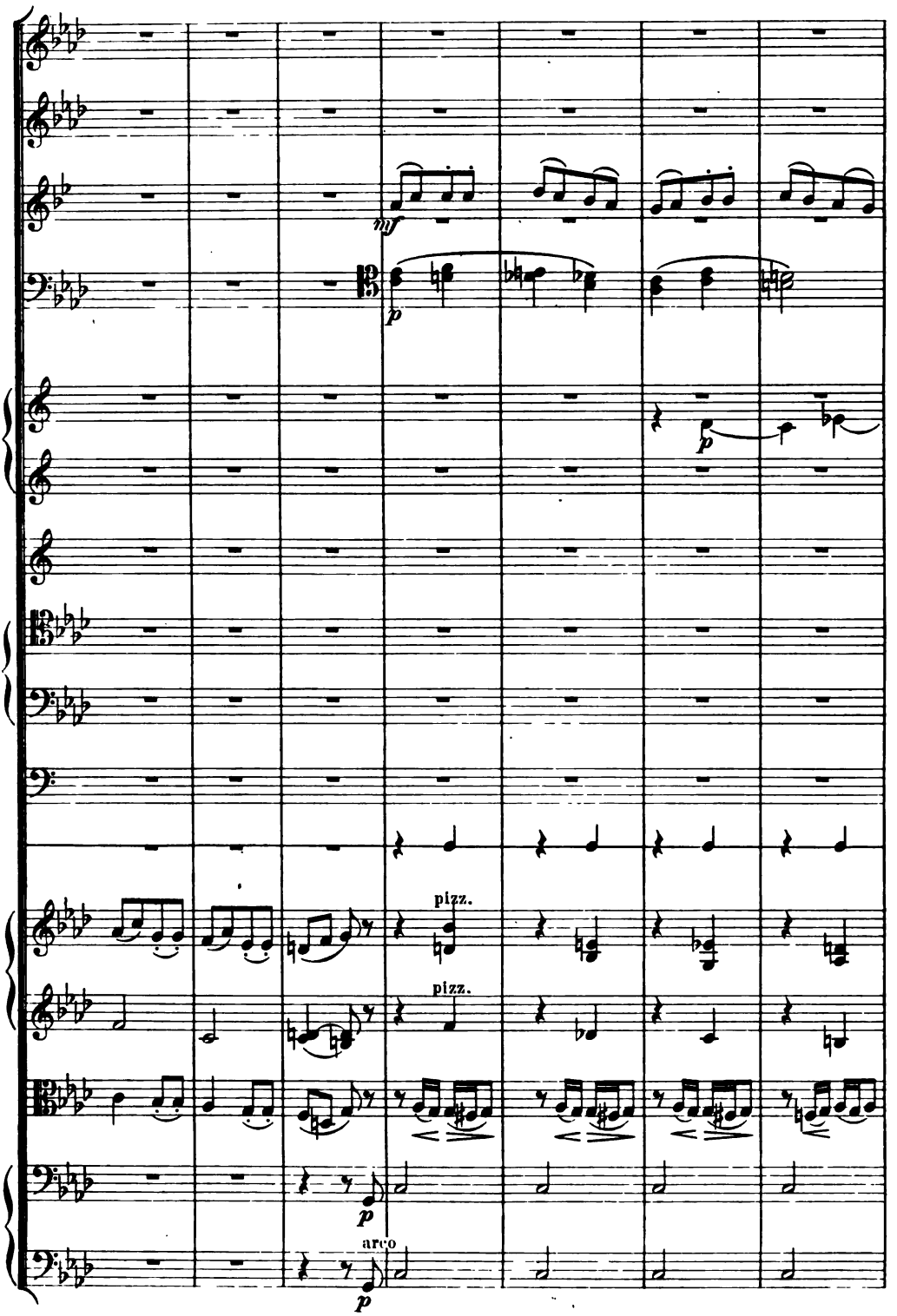




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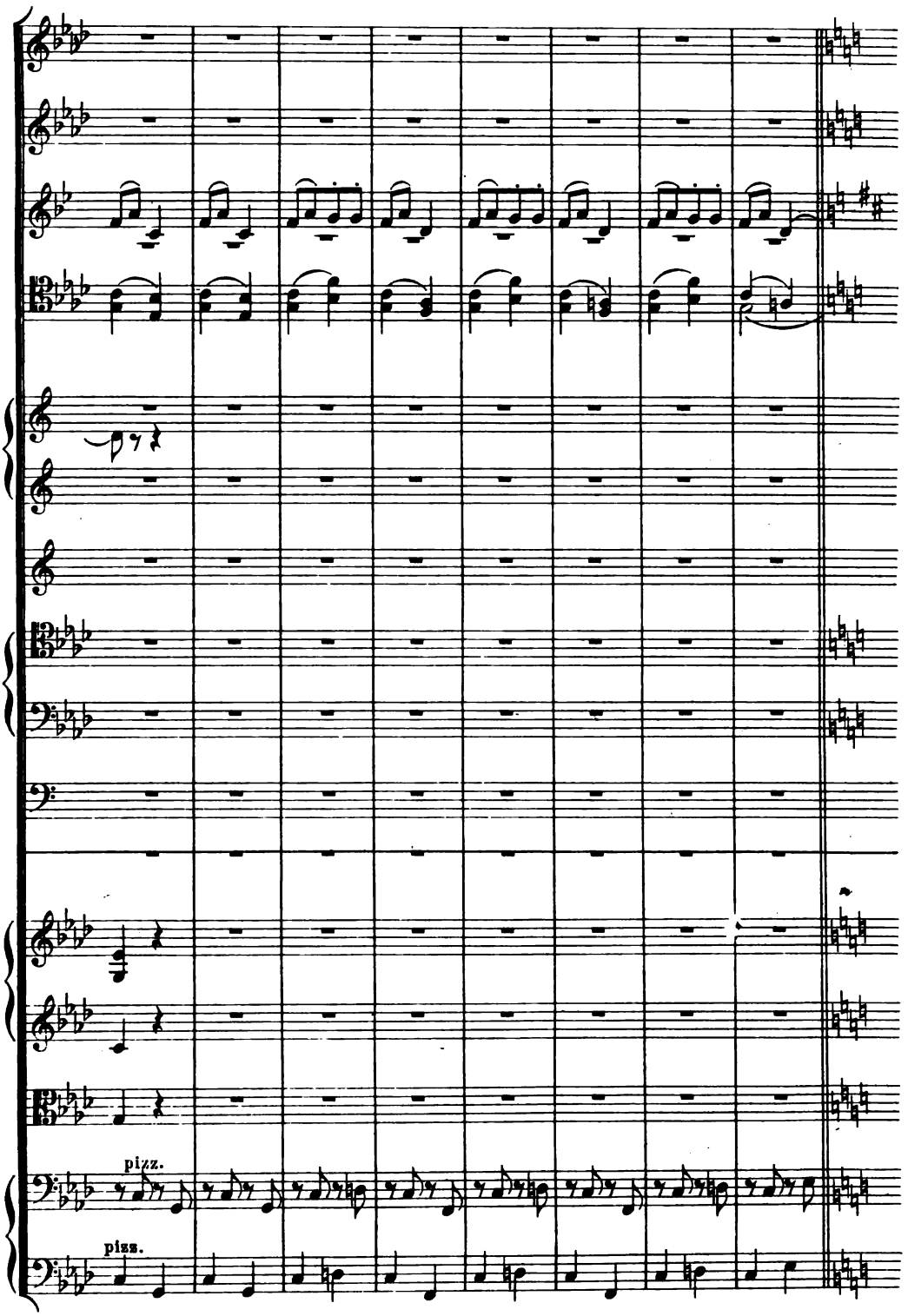


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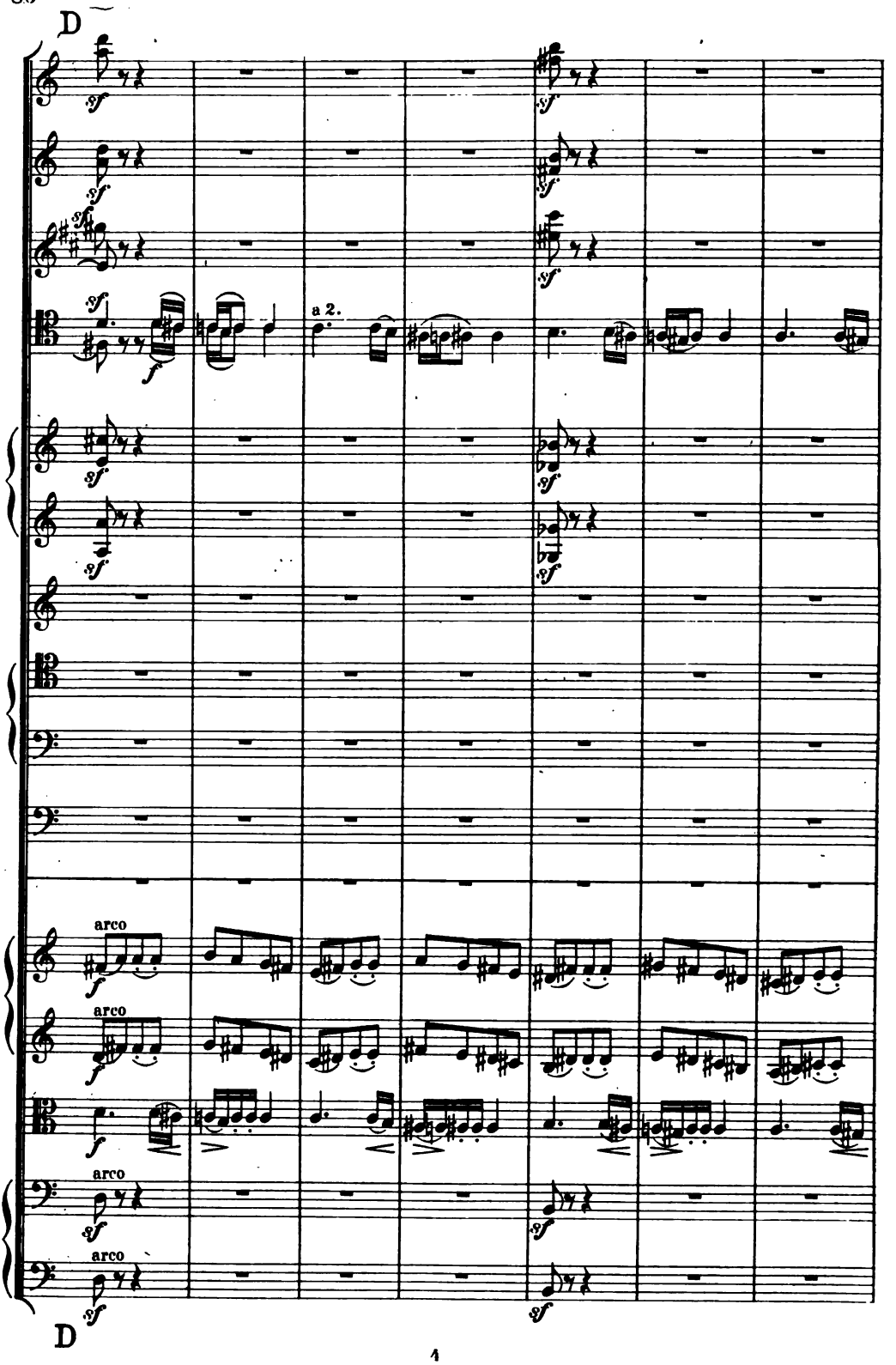




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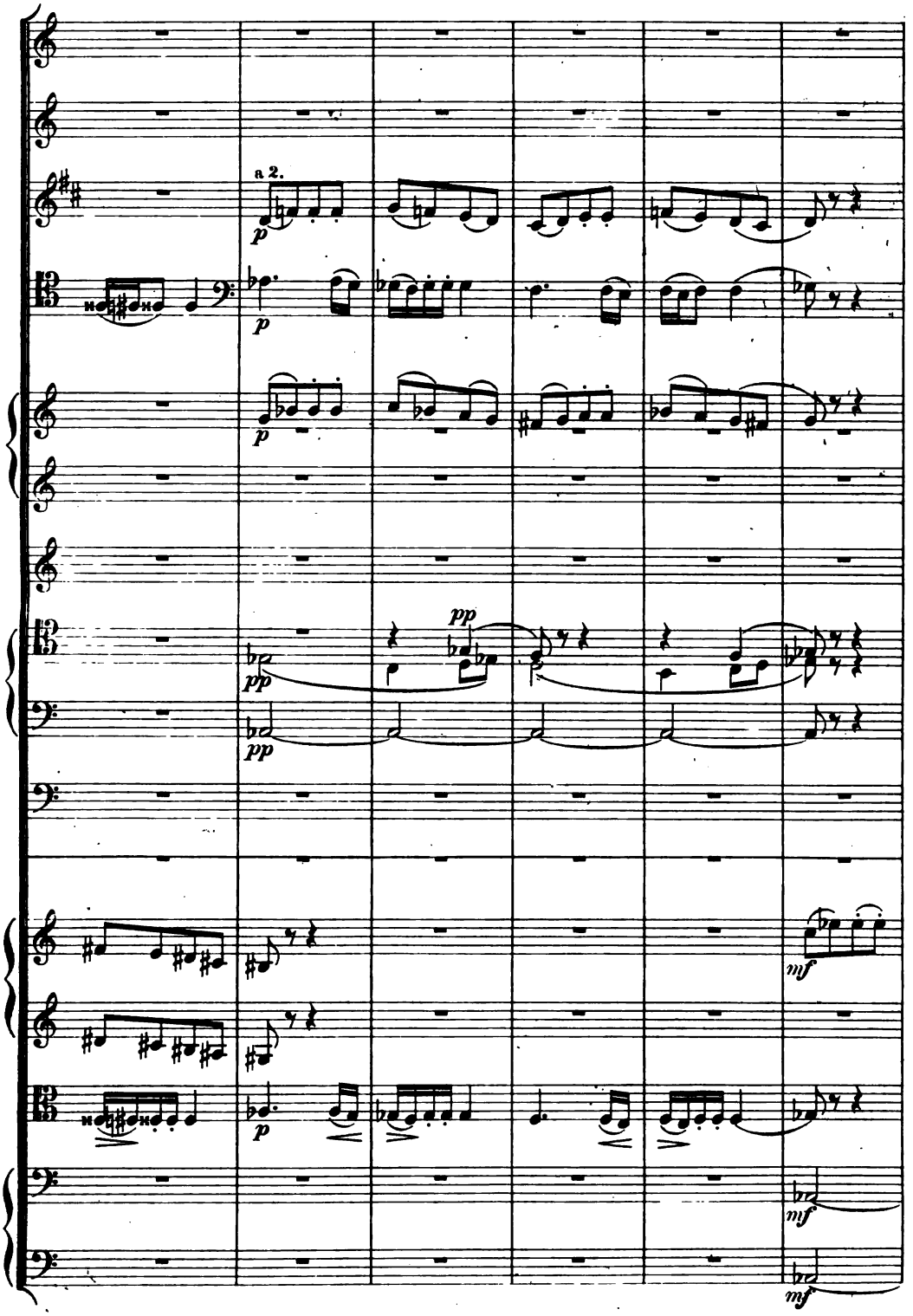




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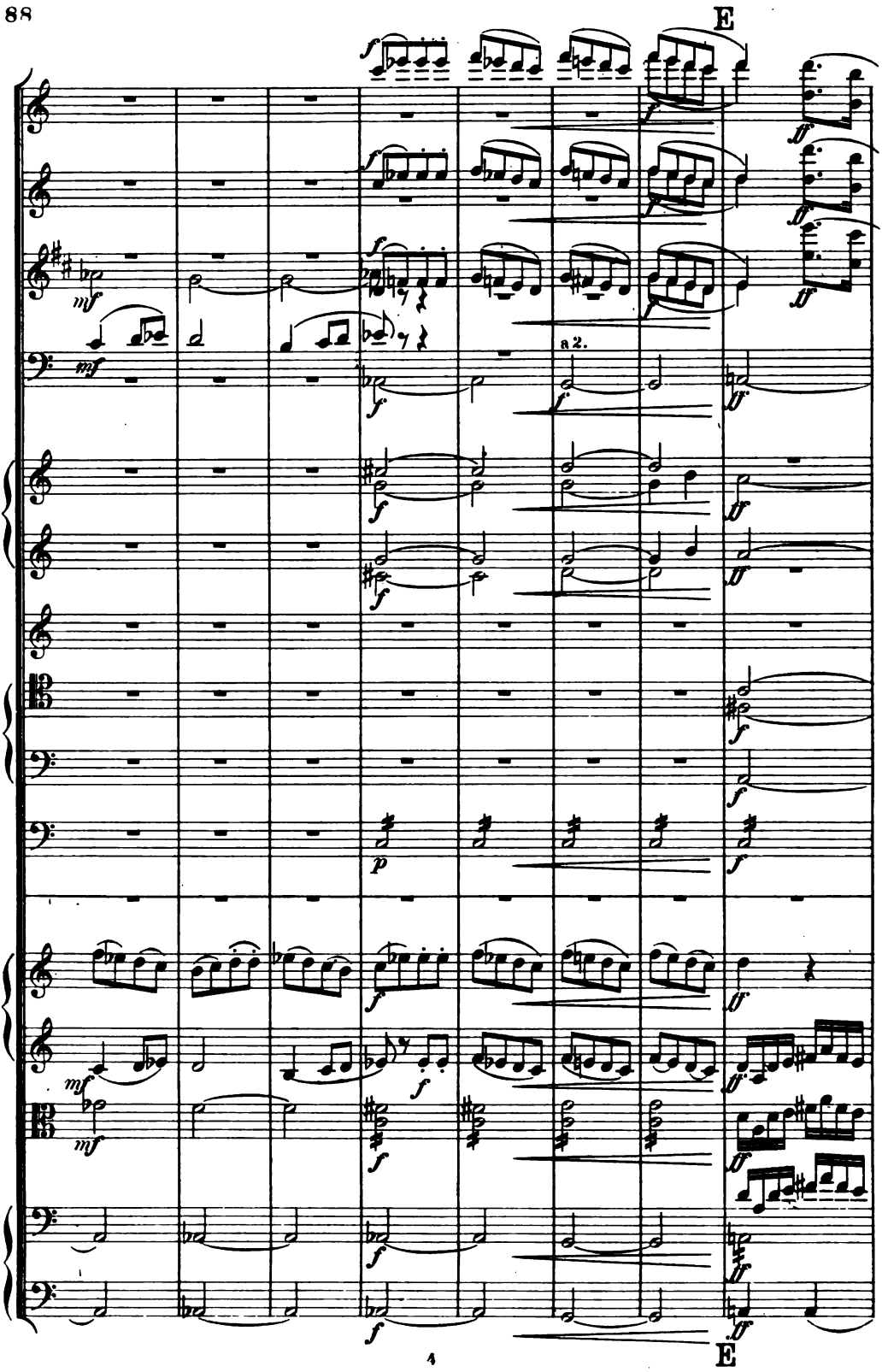


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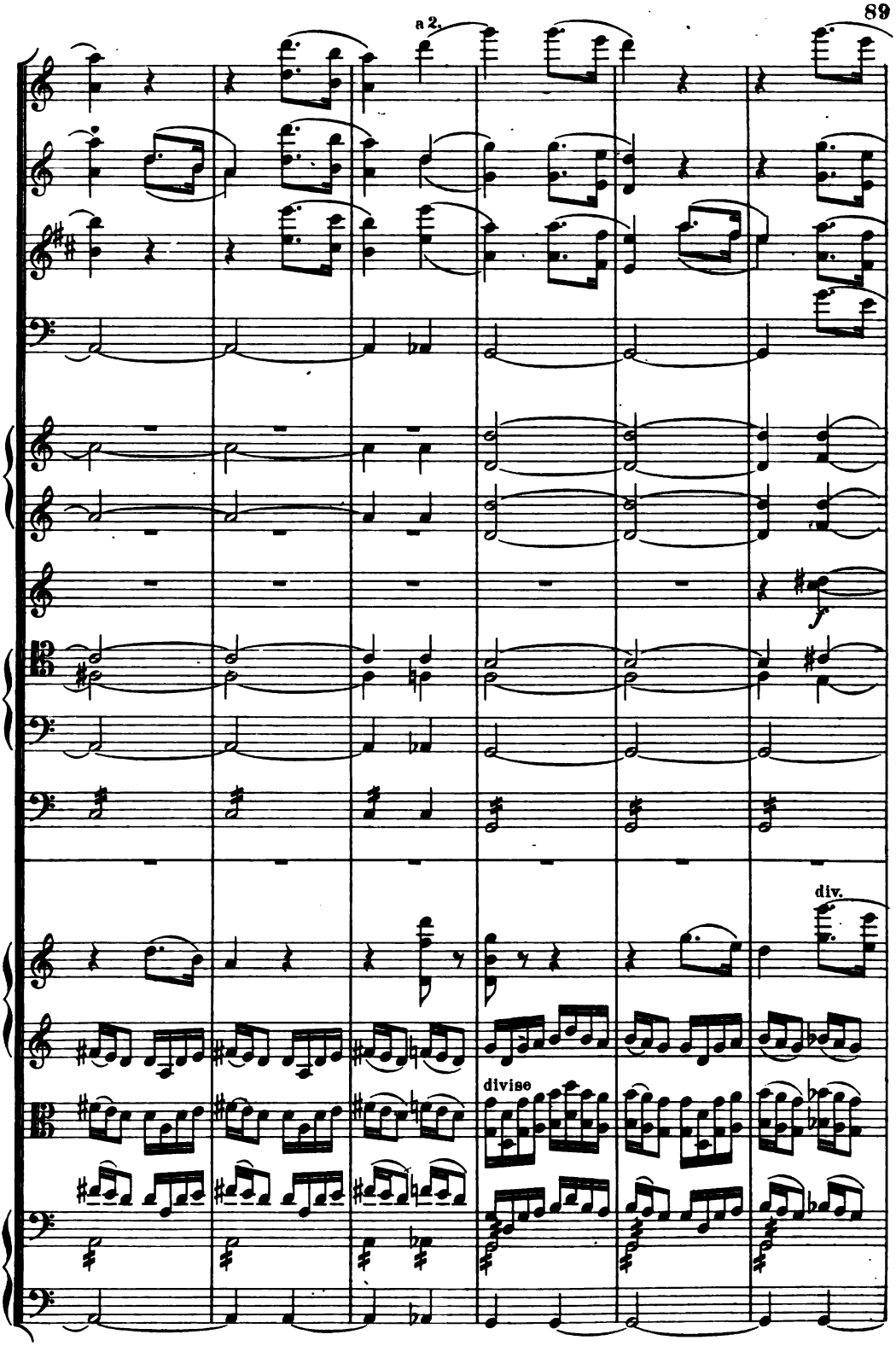




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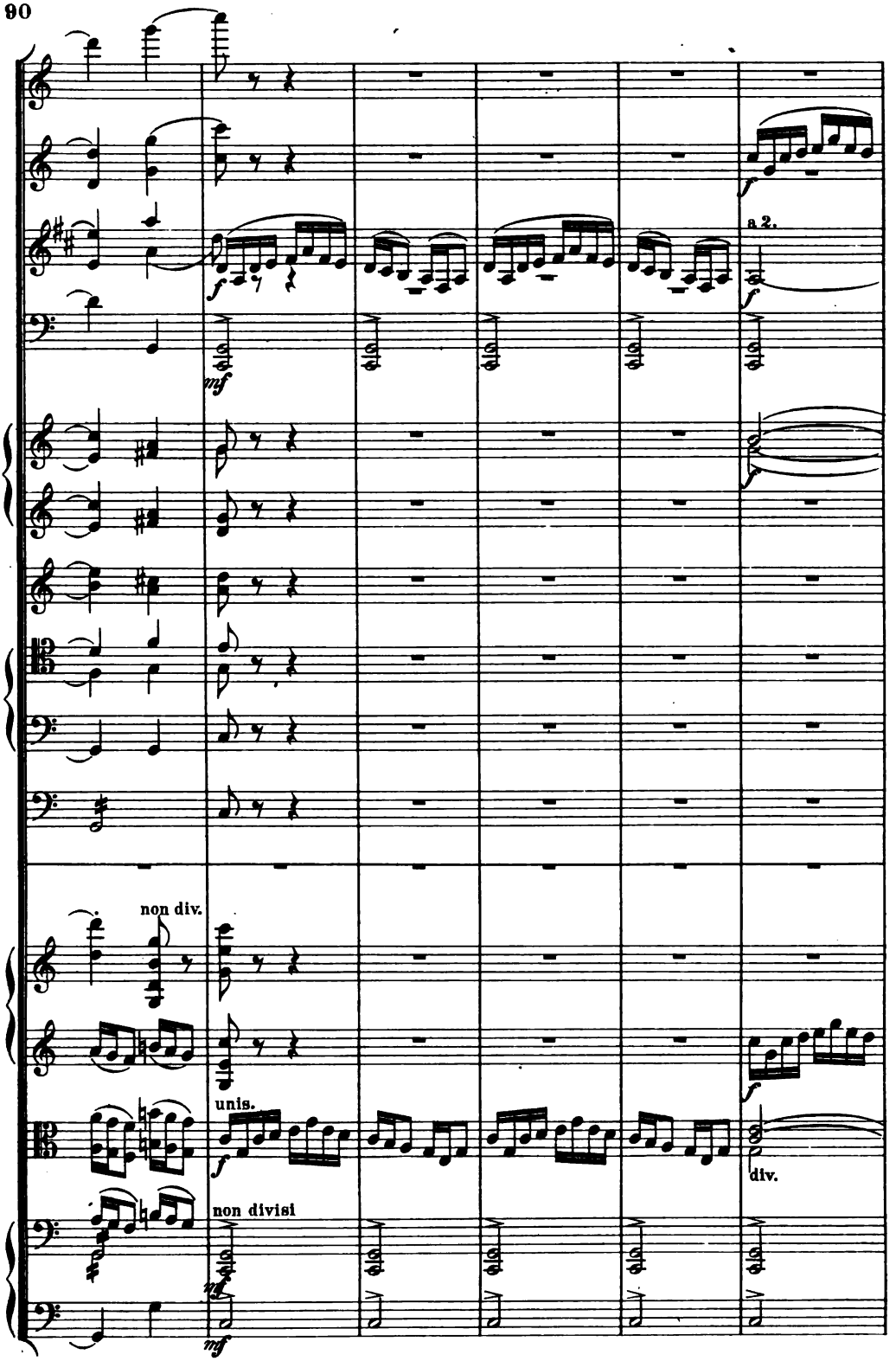




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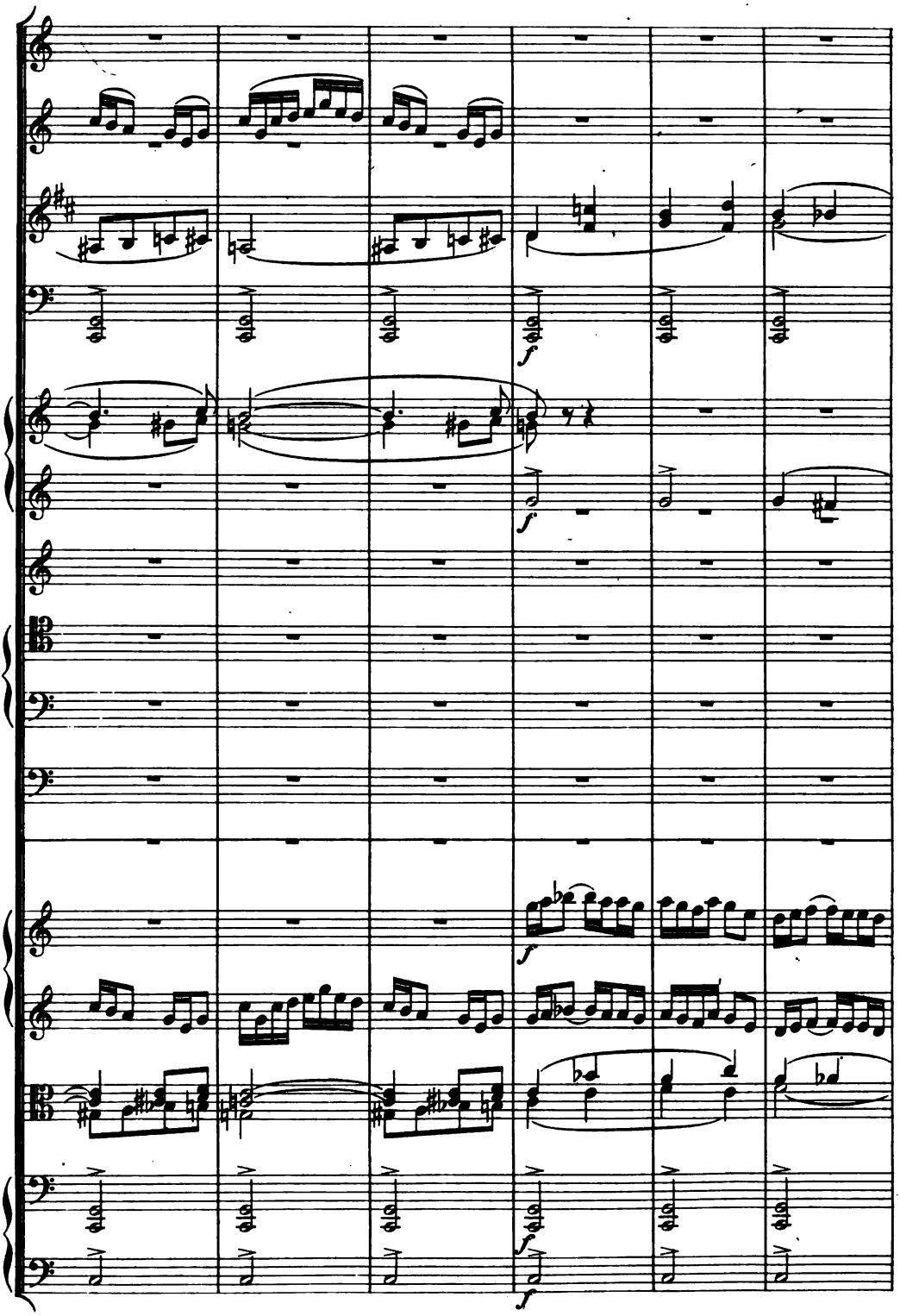



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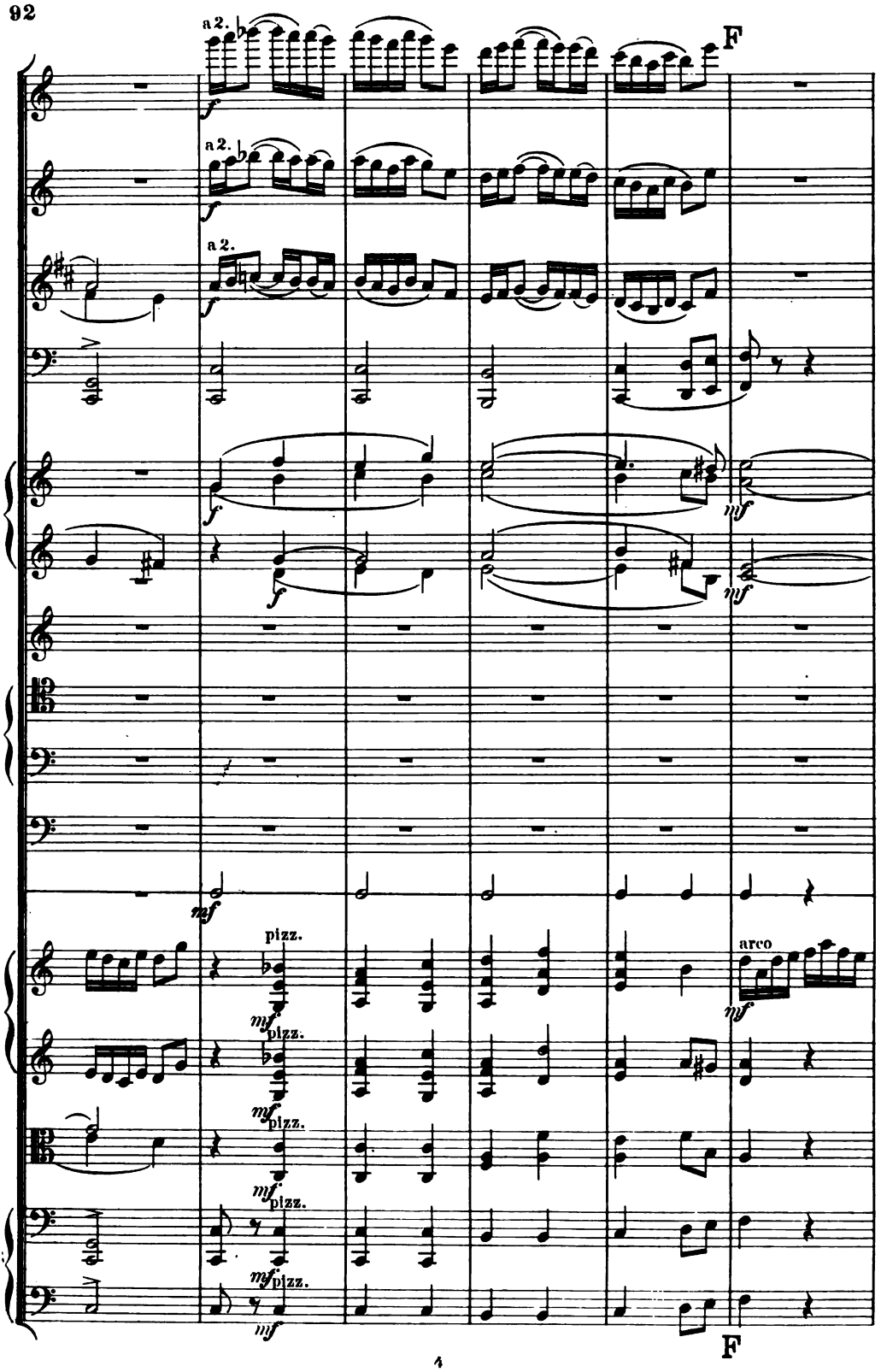




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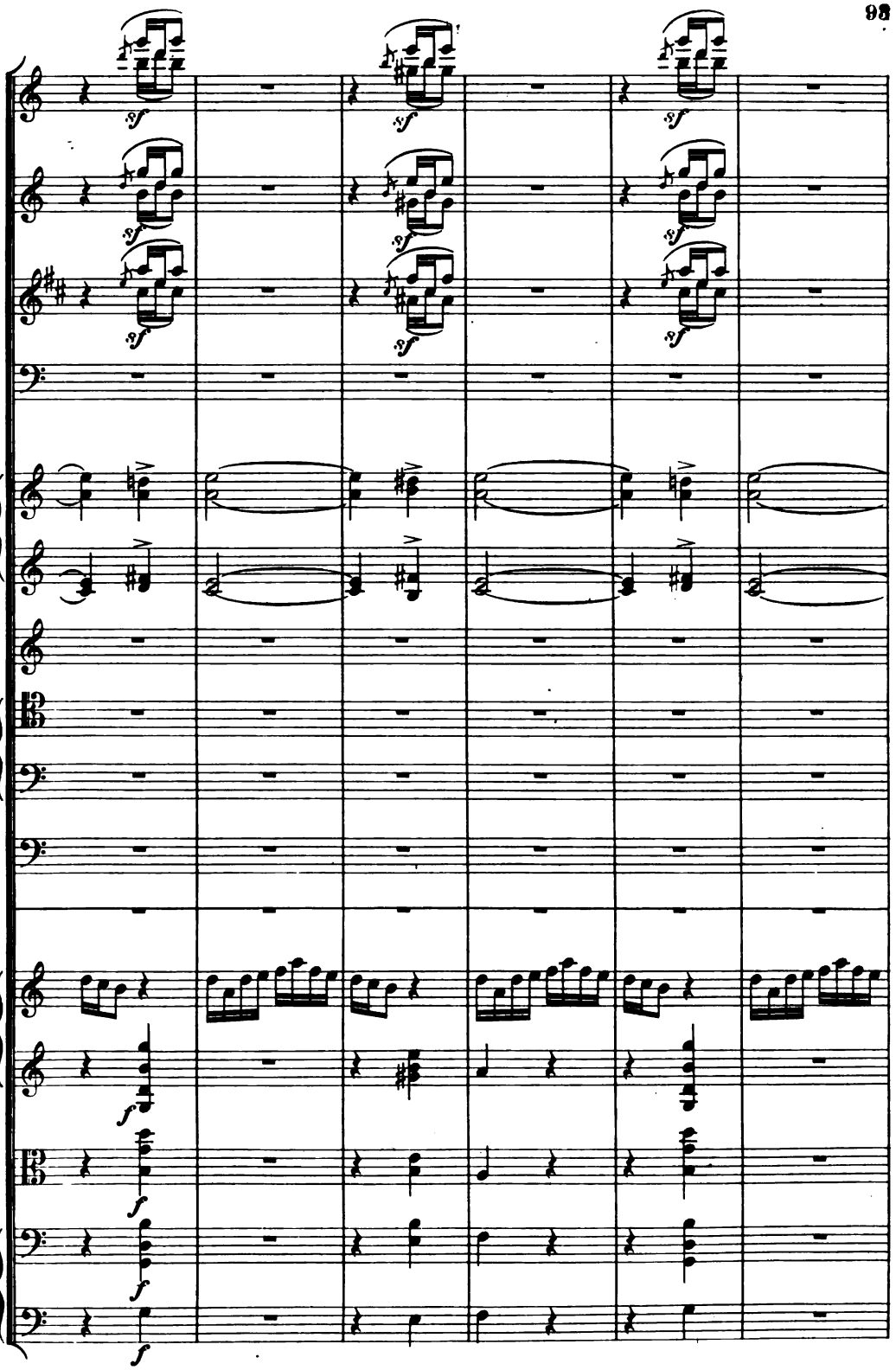



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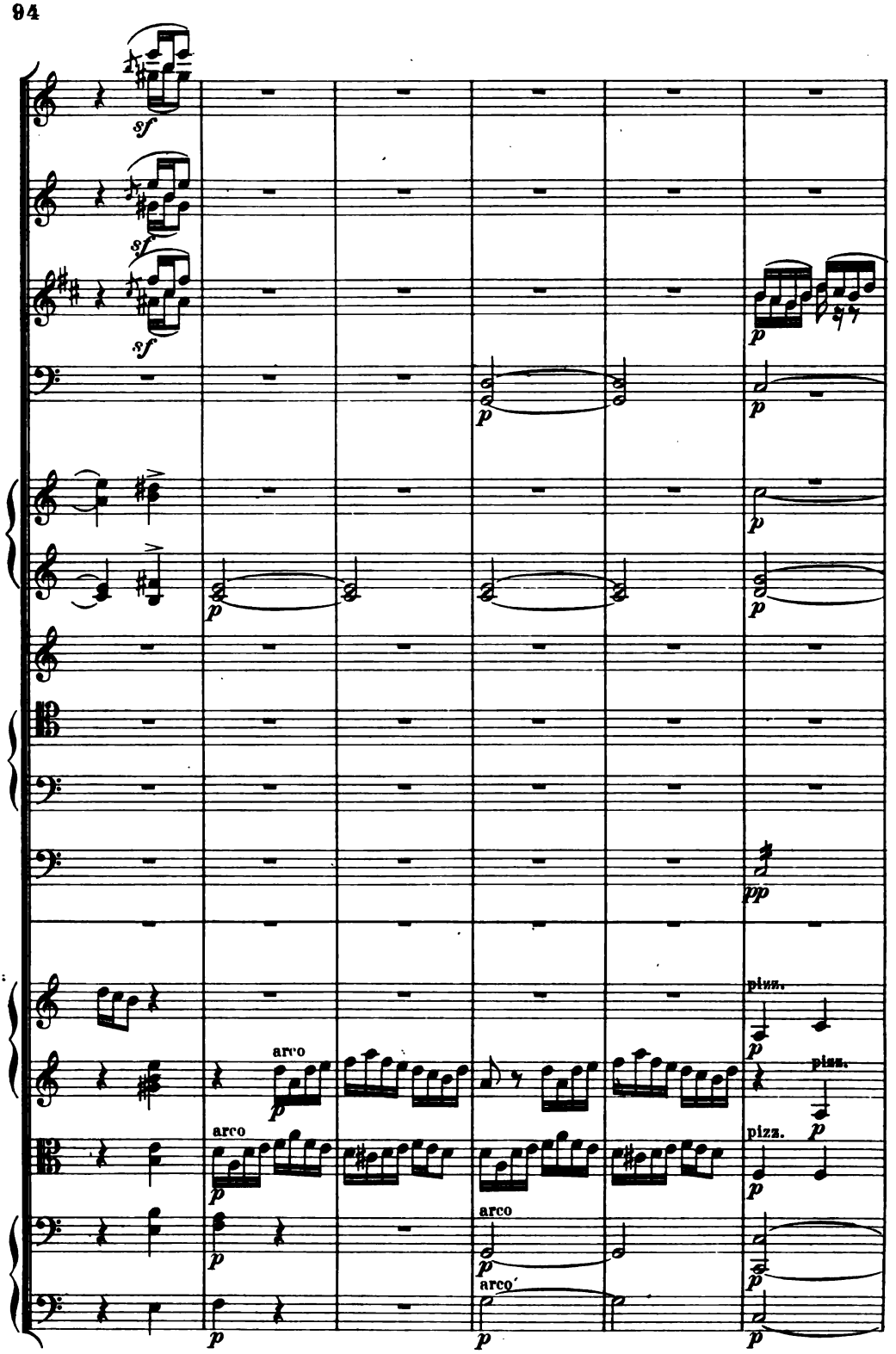




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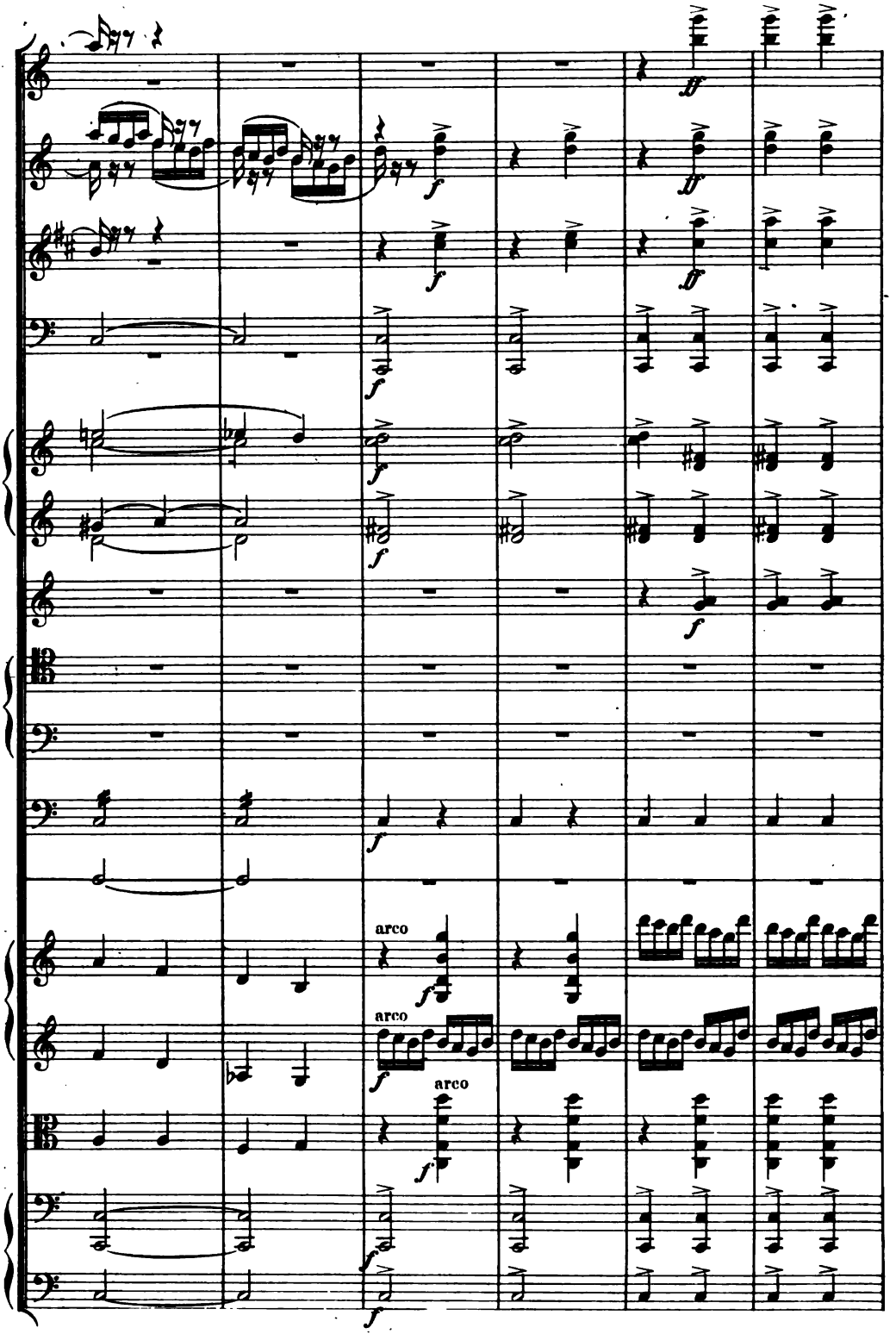




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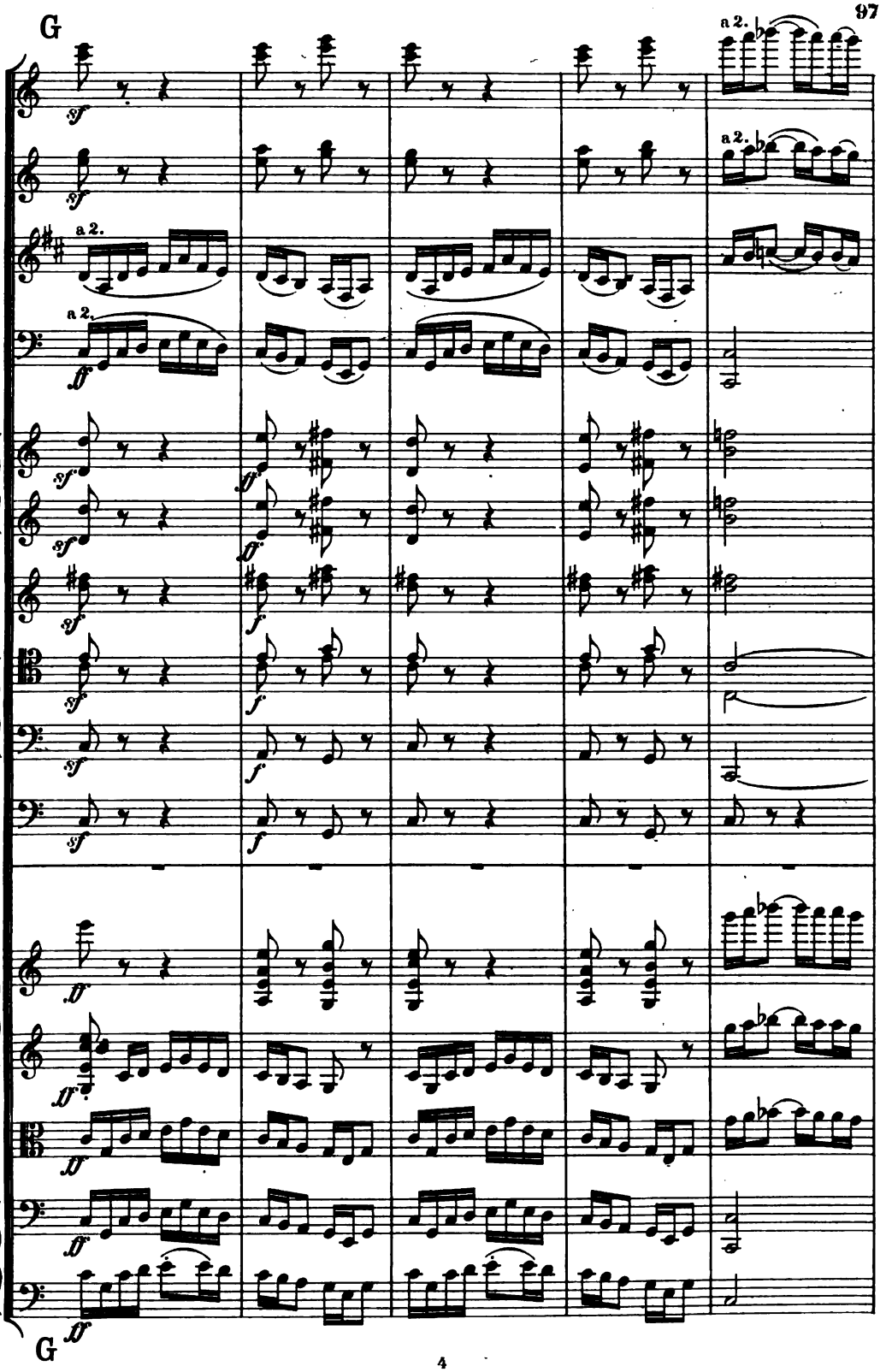




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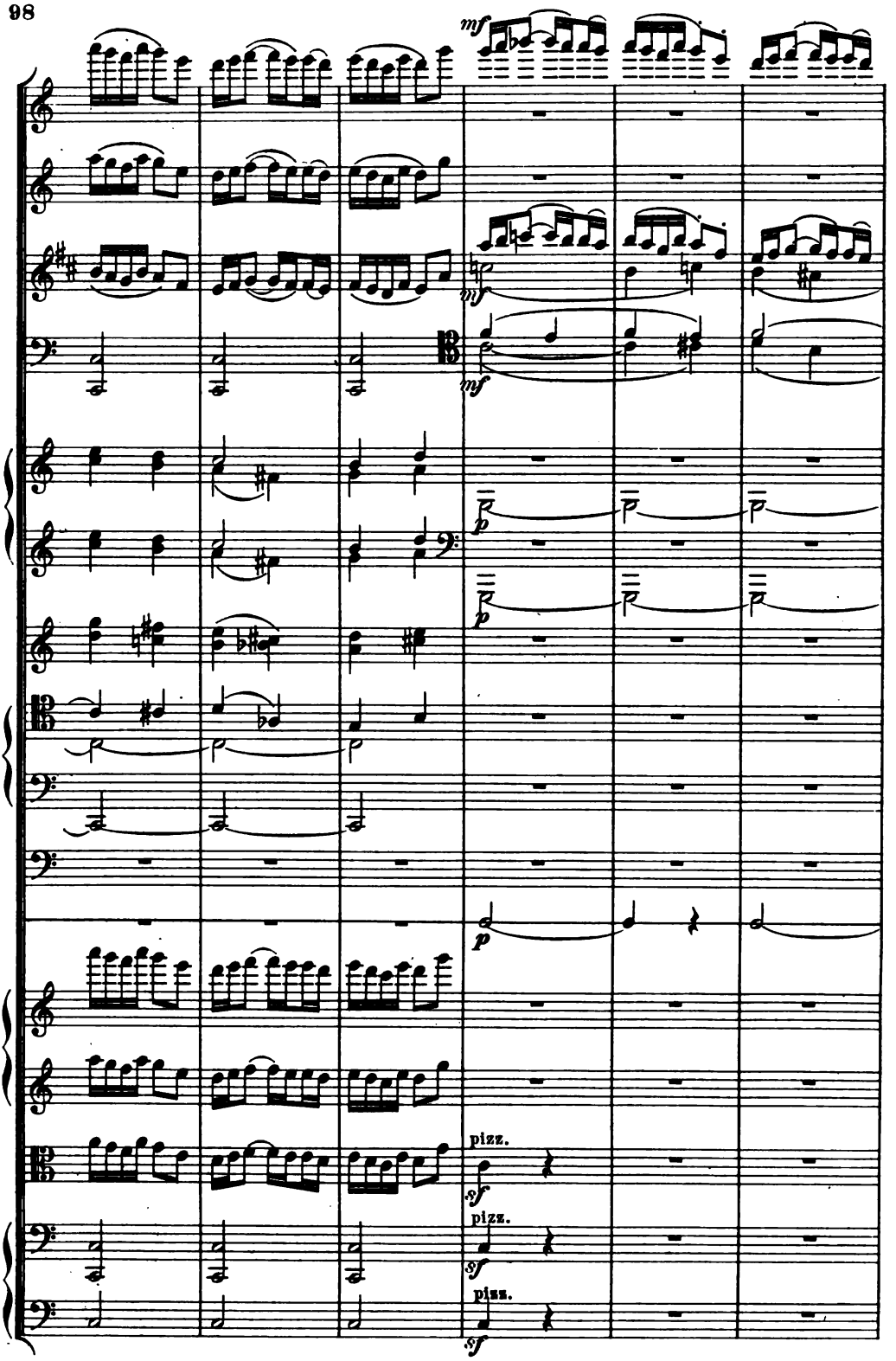




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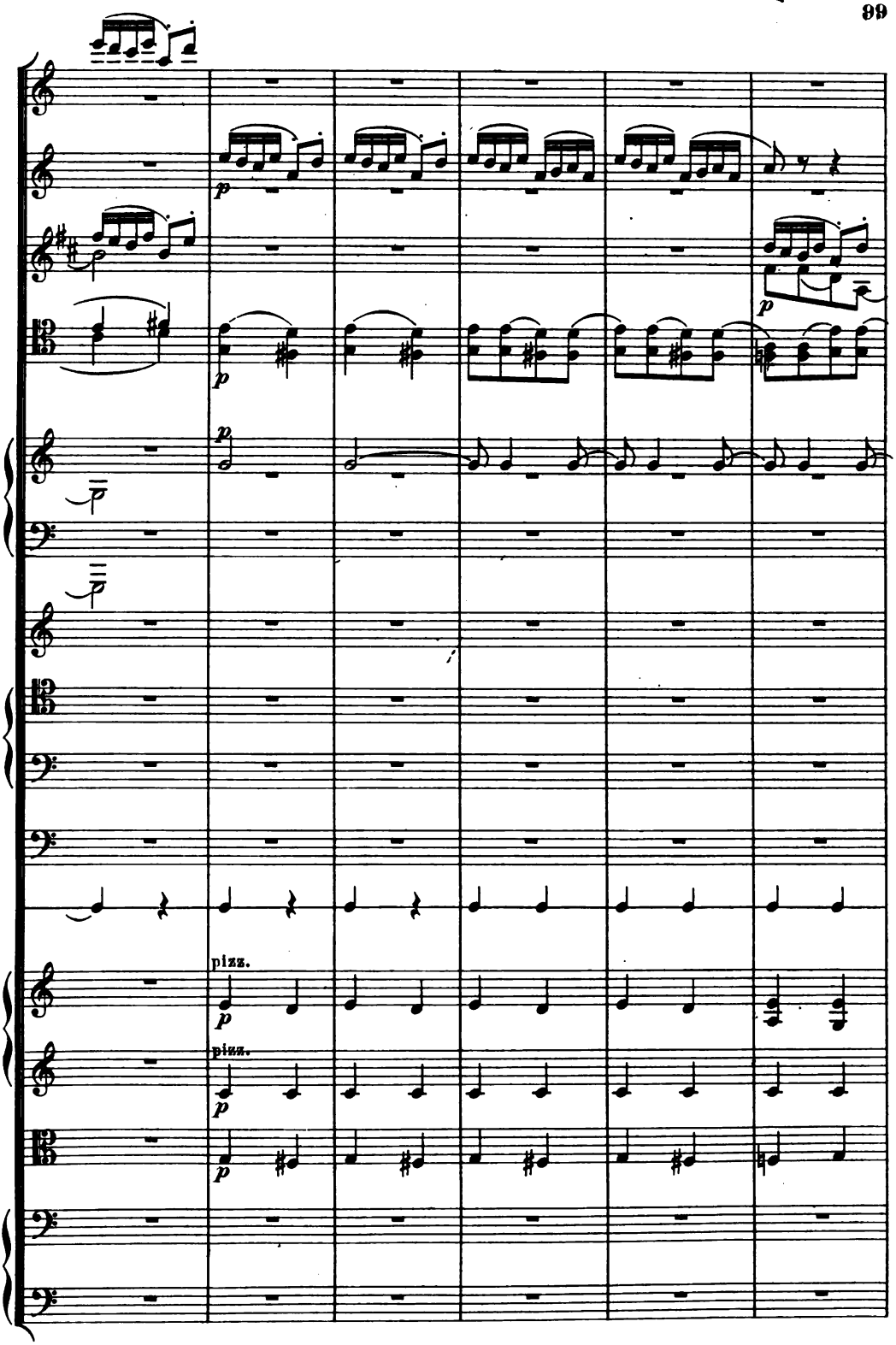




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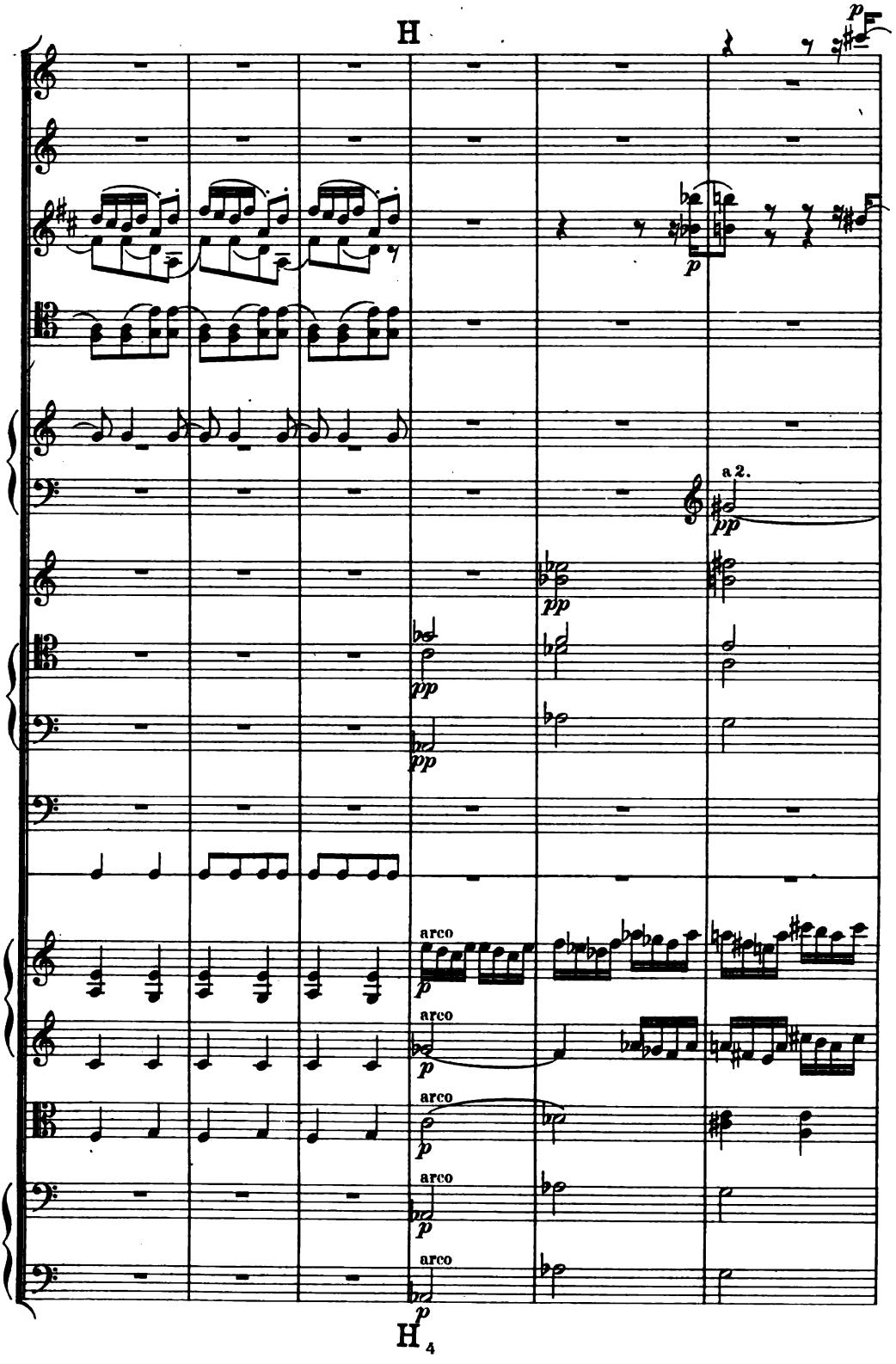


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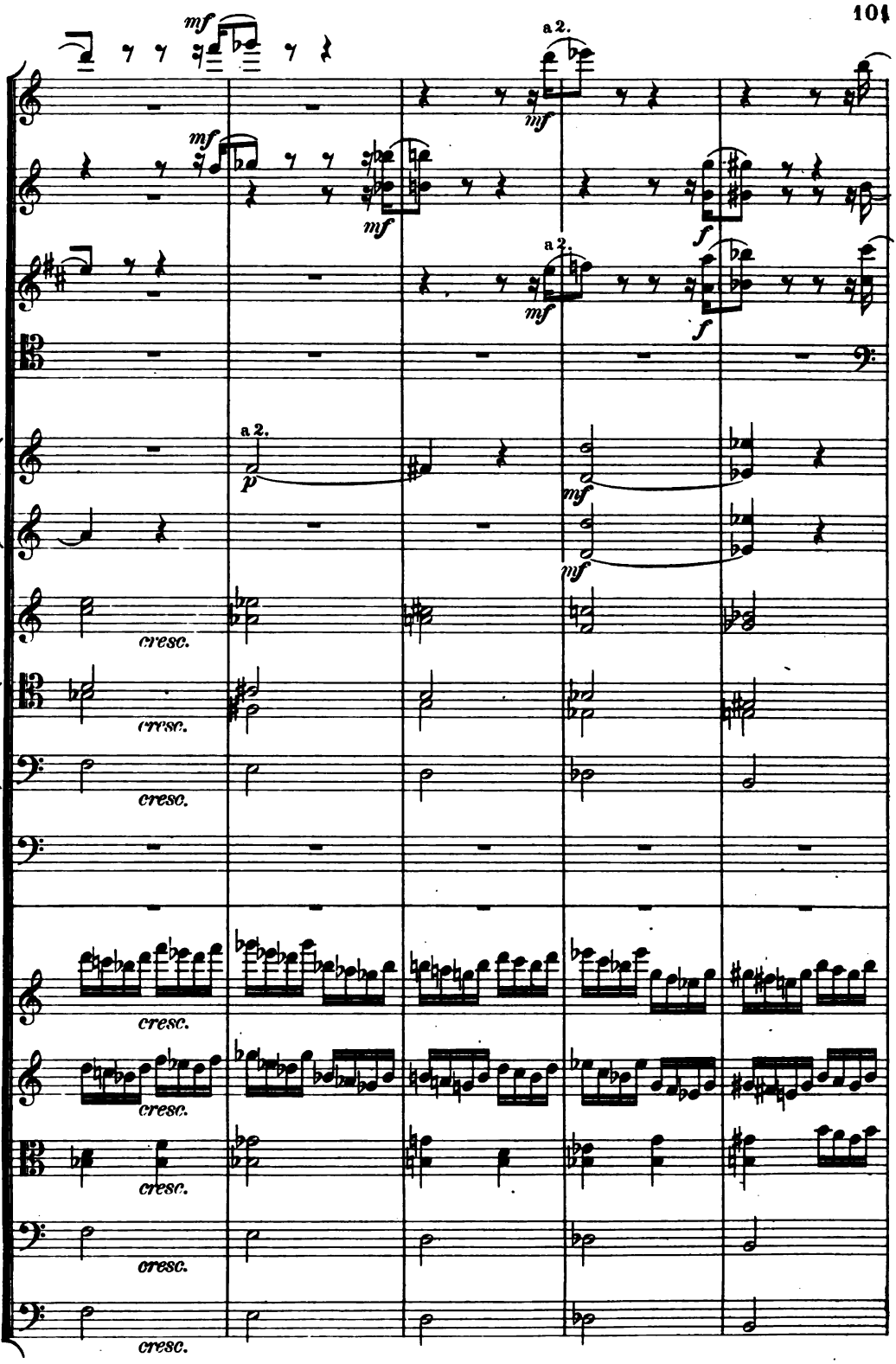




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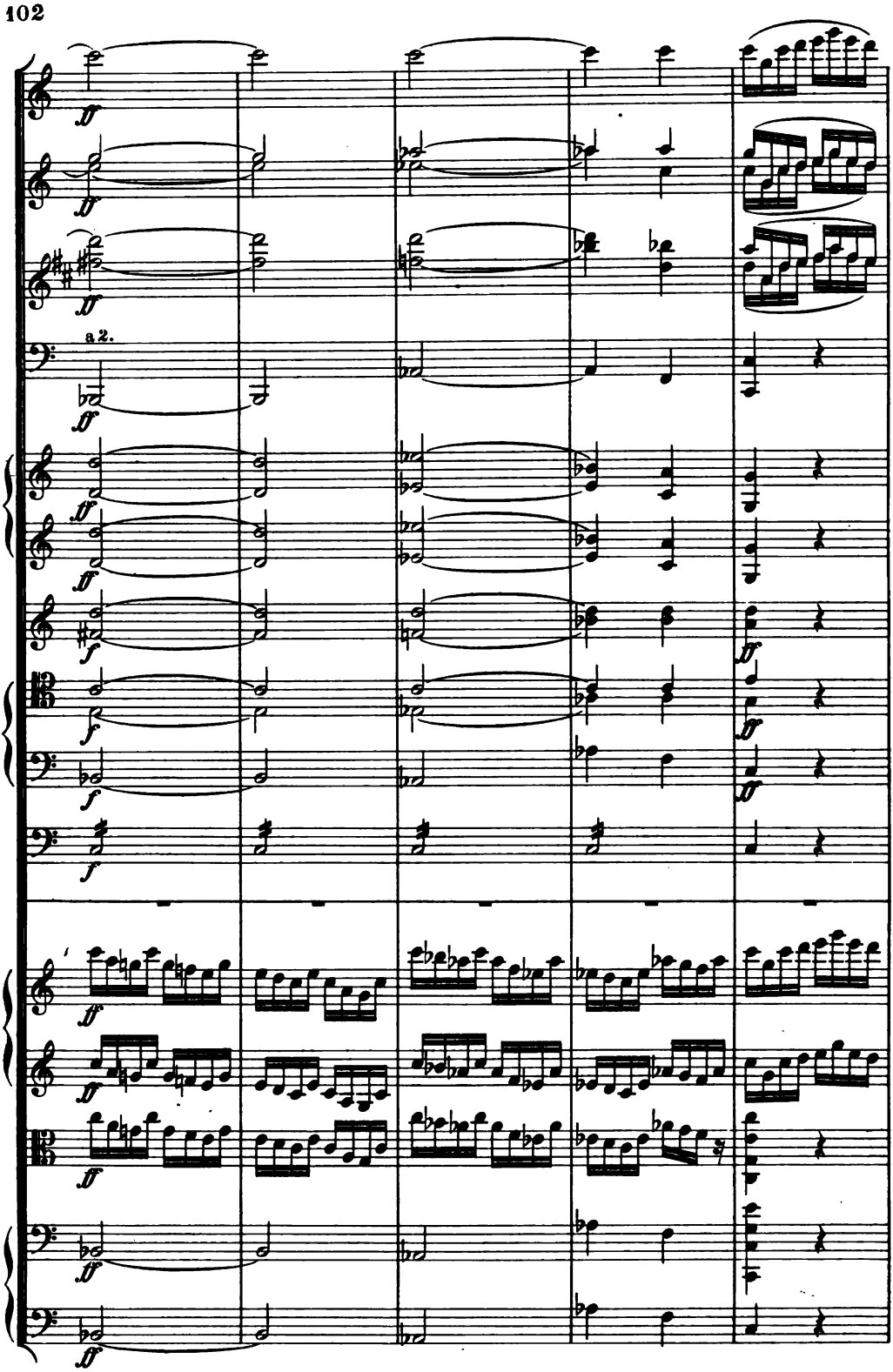




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a 2.

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divisi

divisi

I *poco a poco più animato*



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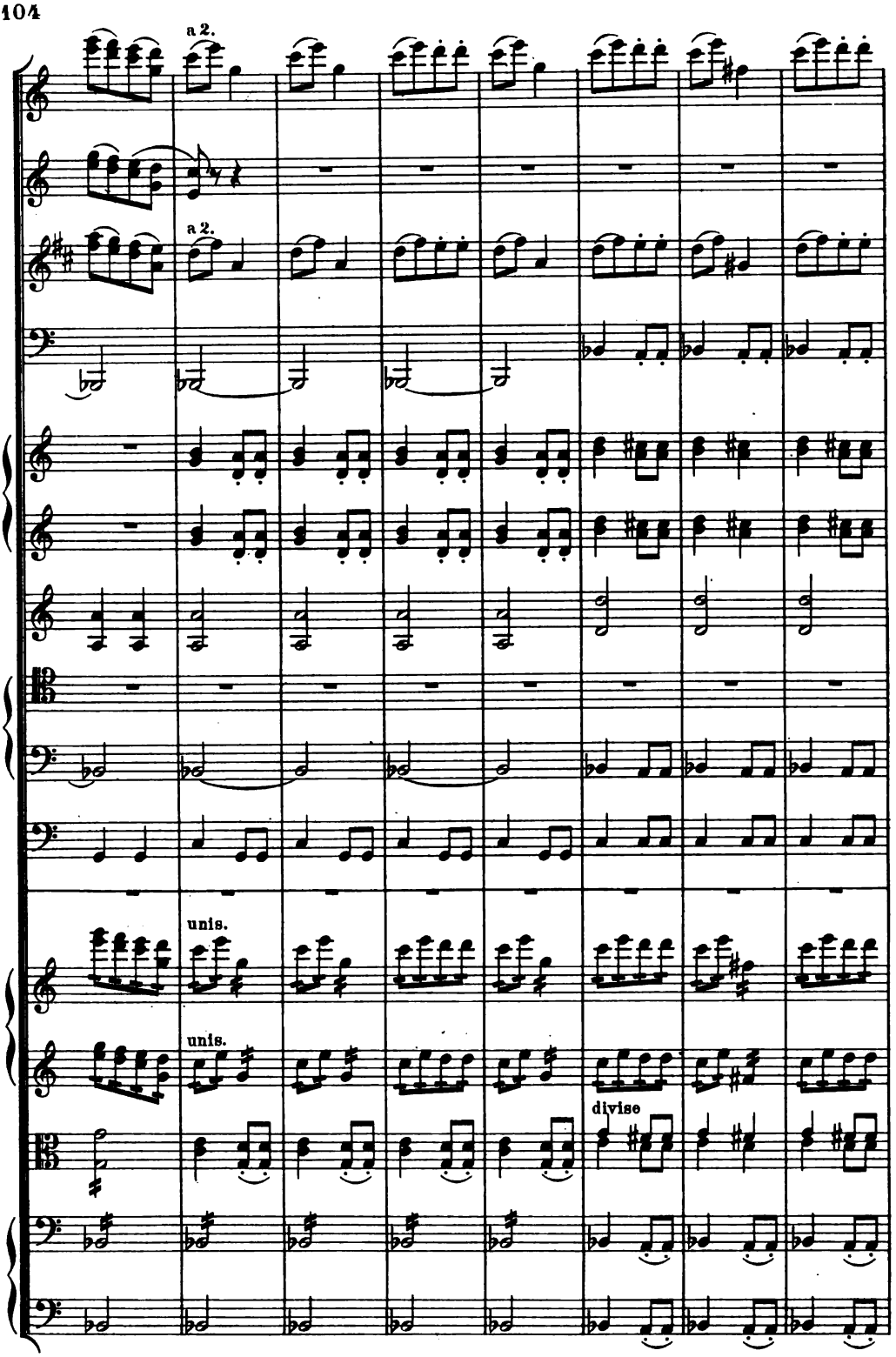




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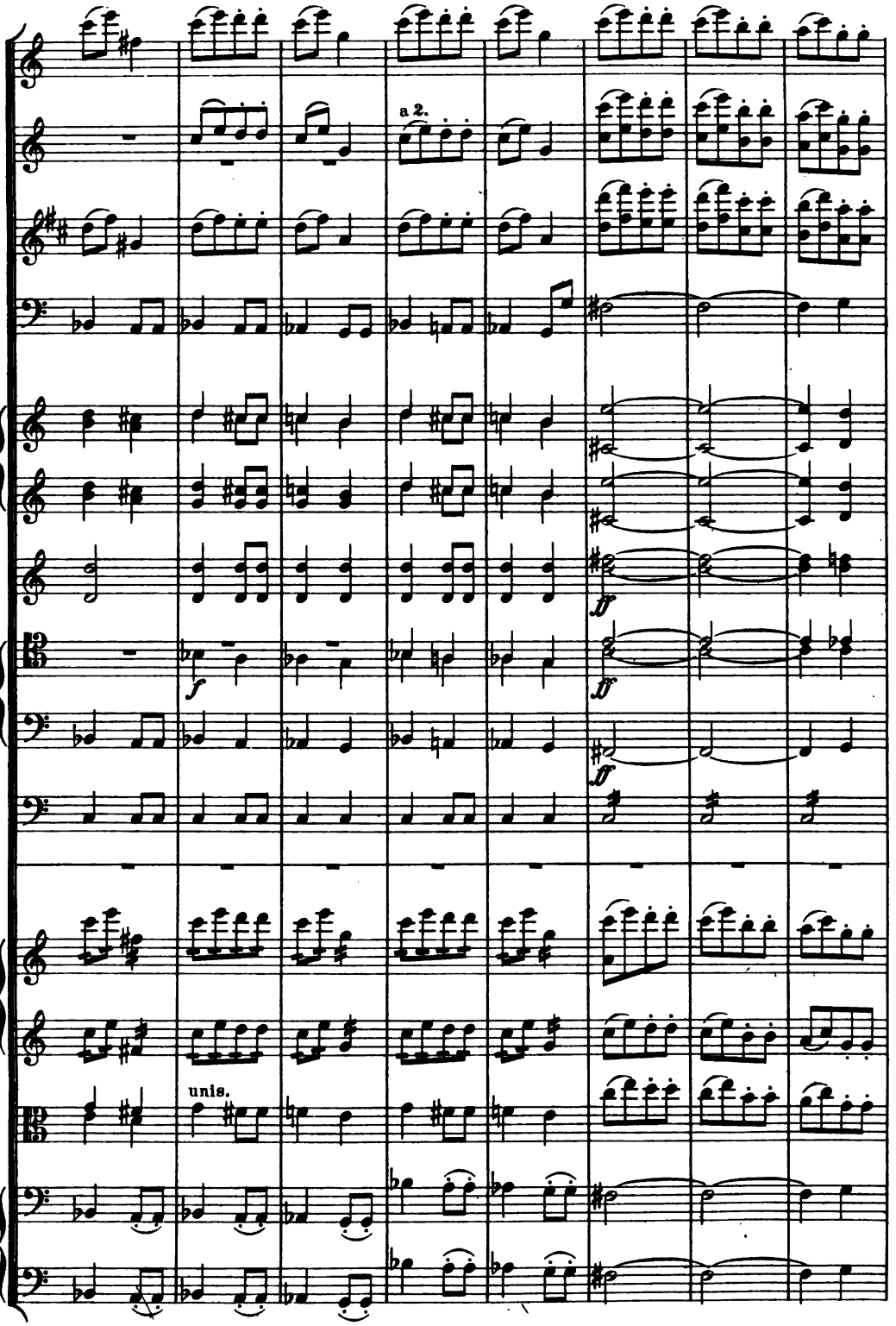




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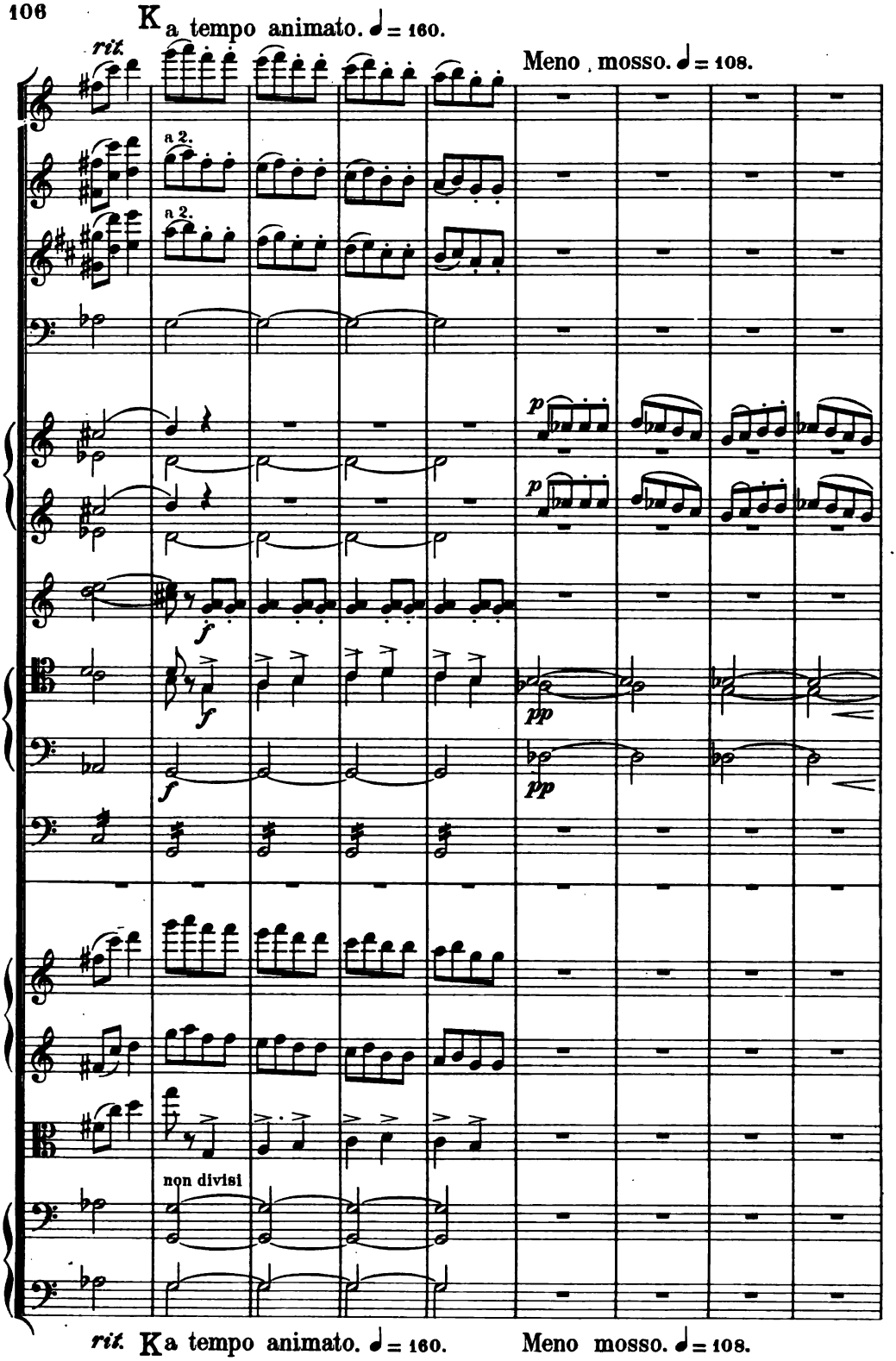




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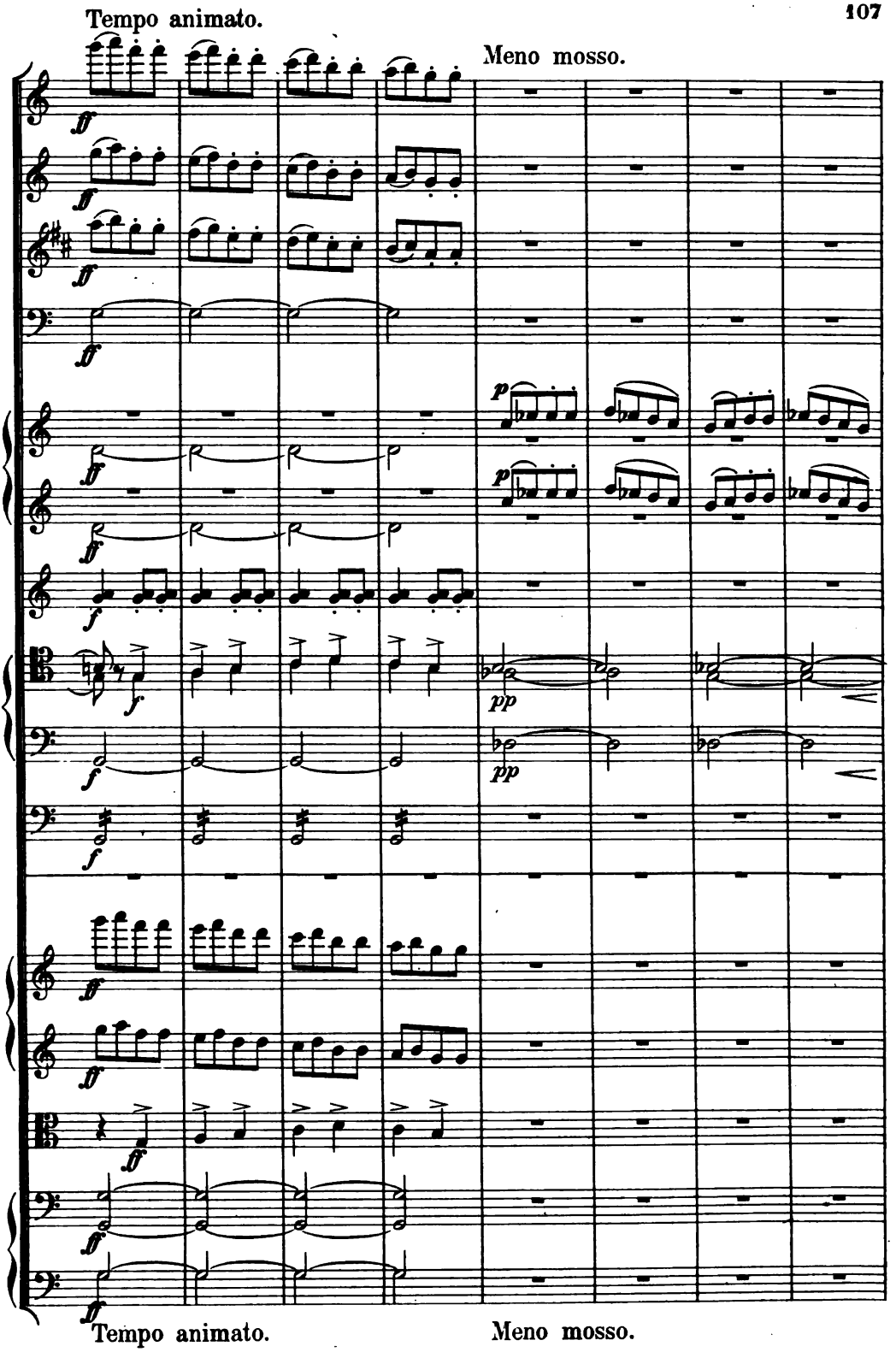




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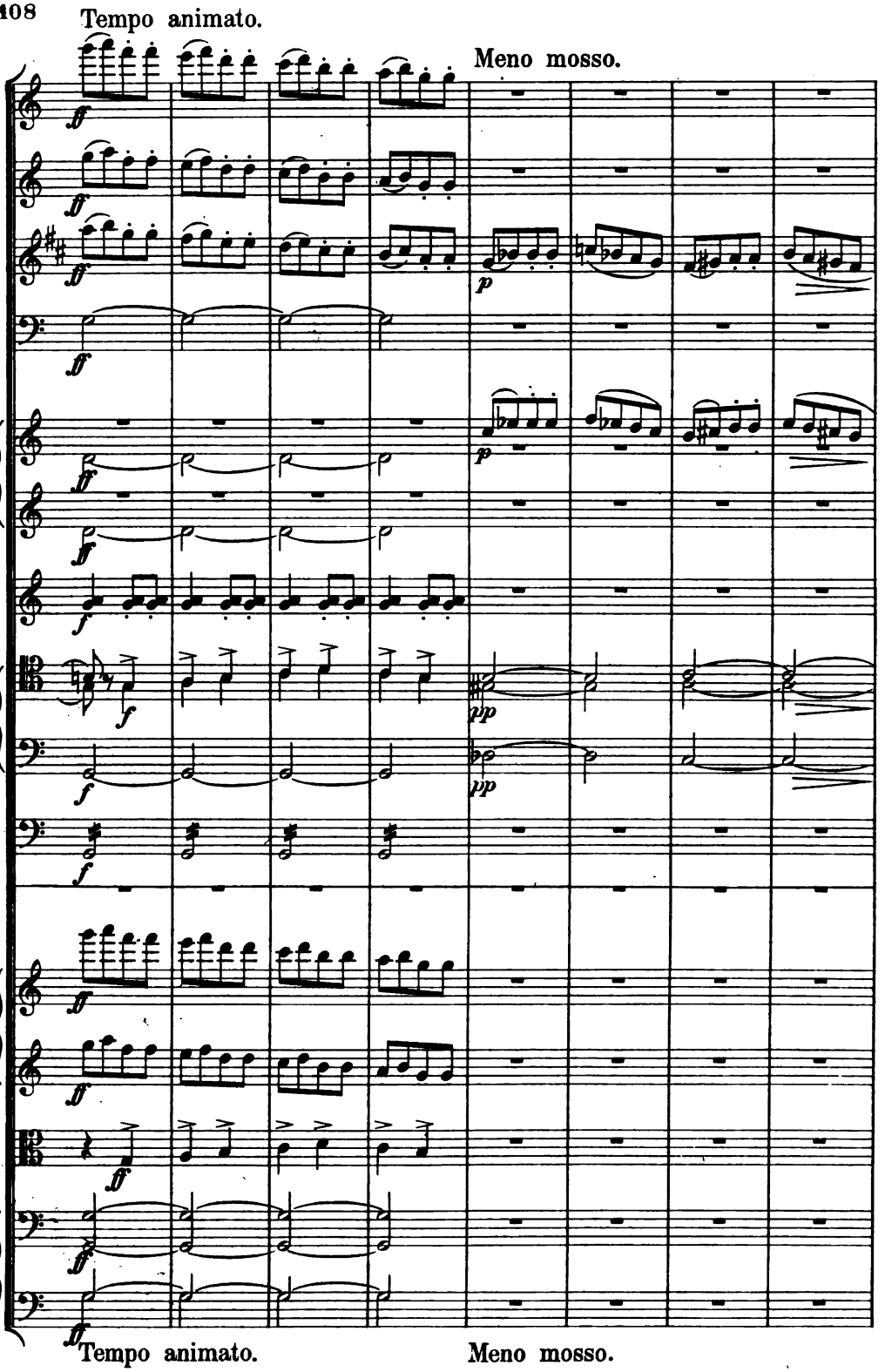




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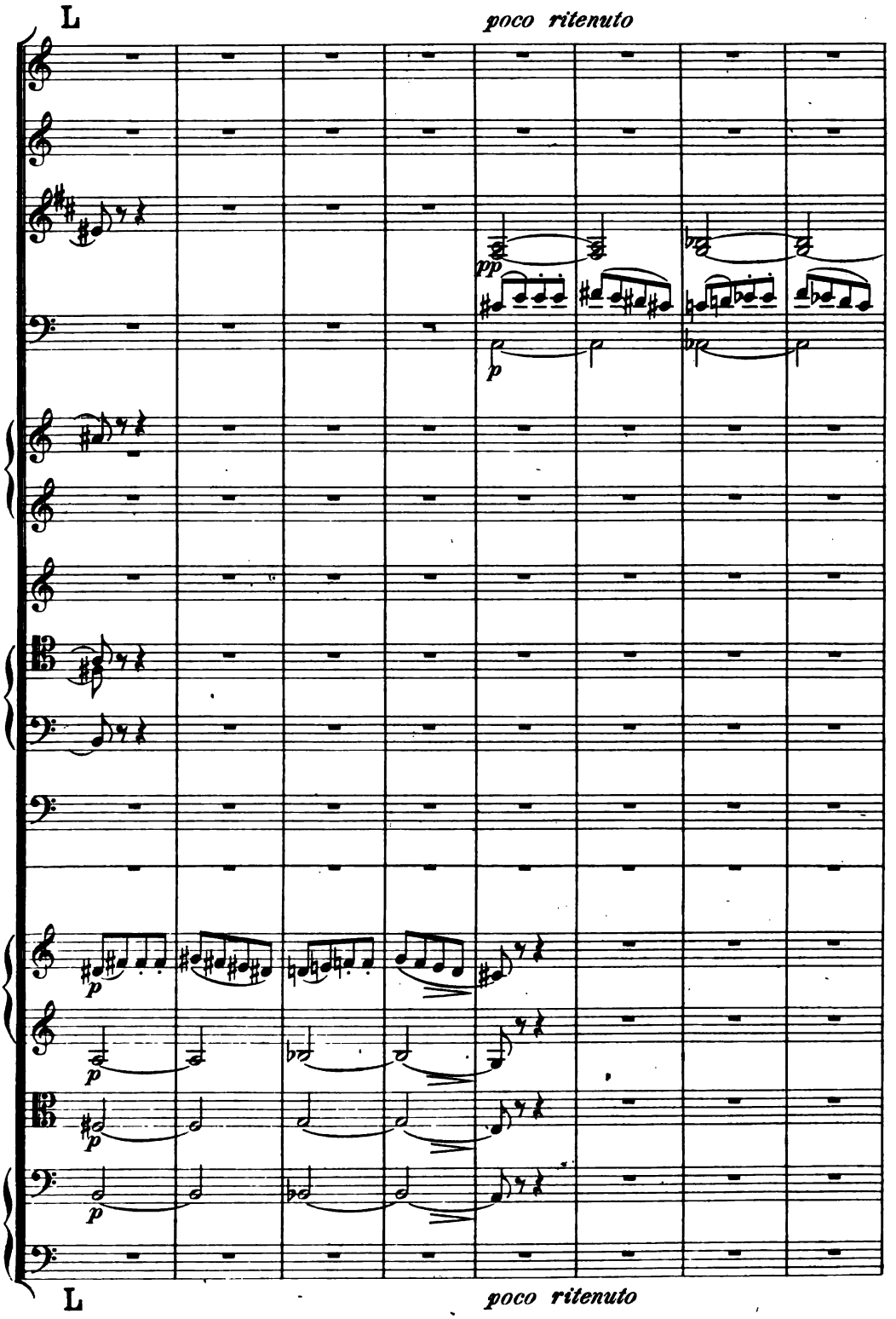




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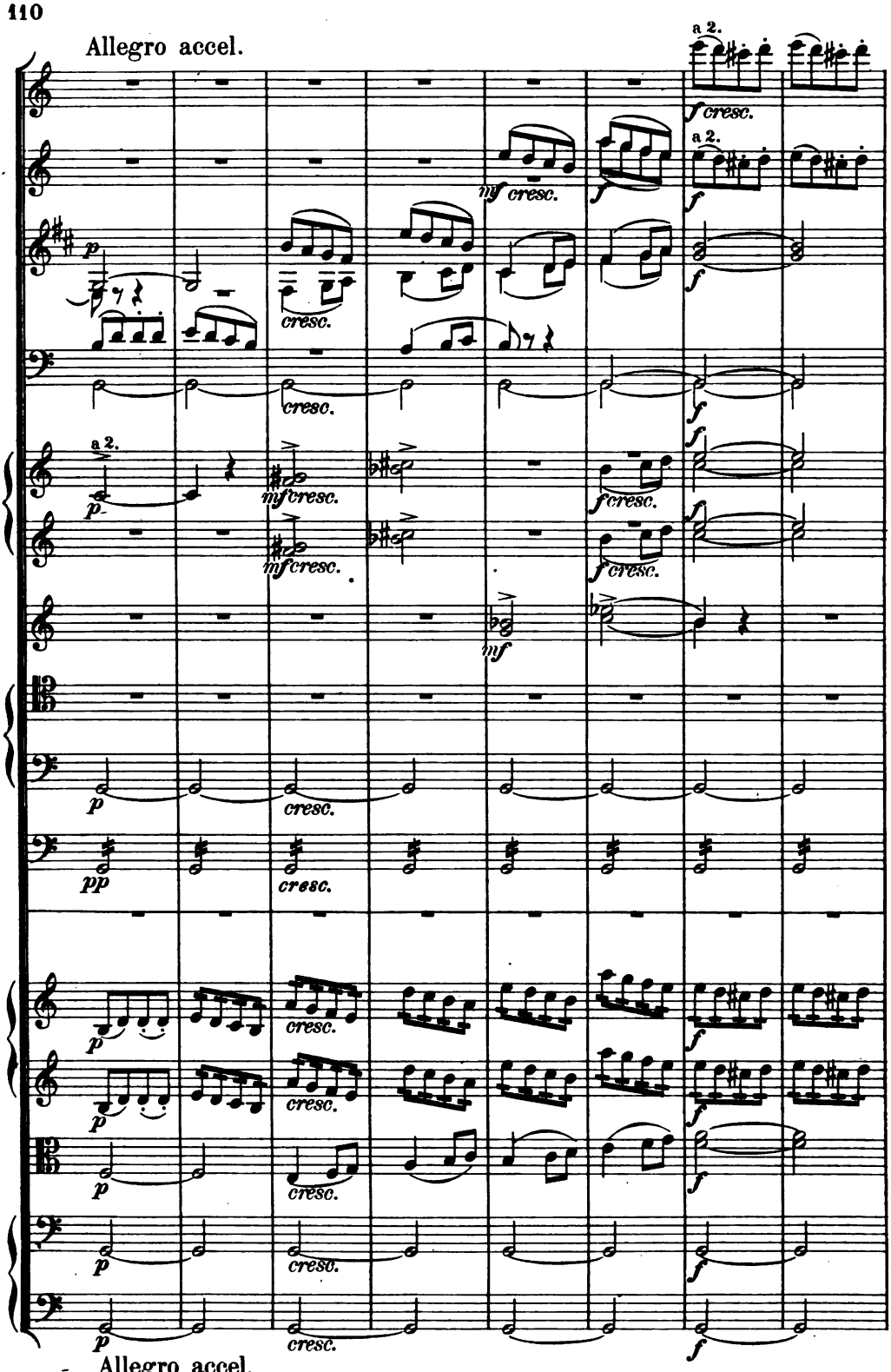




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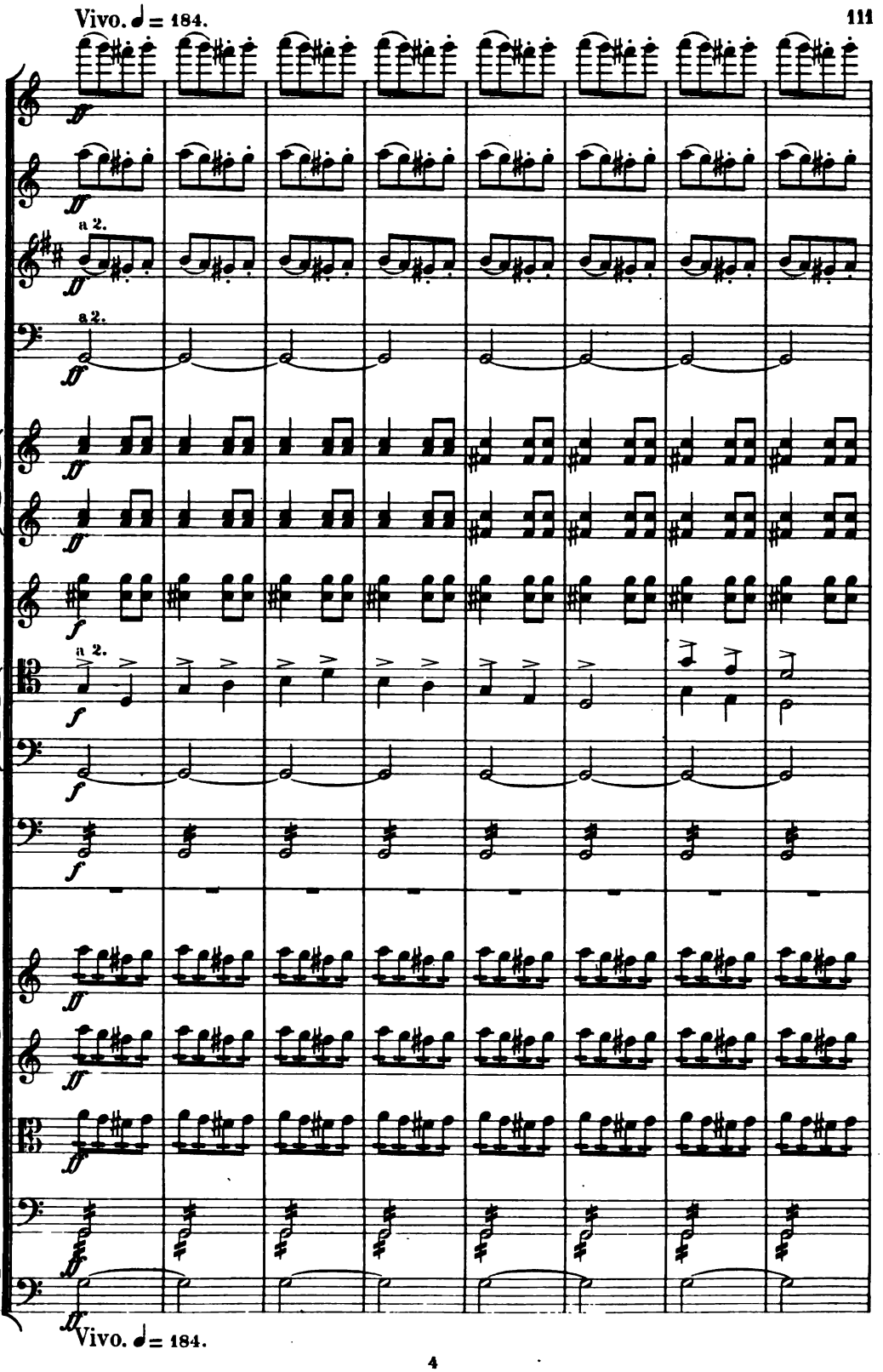




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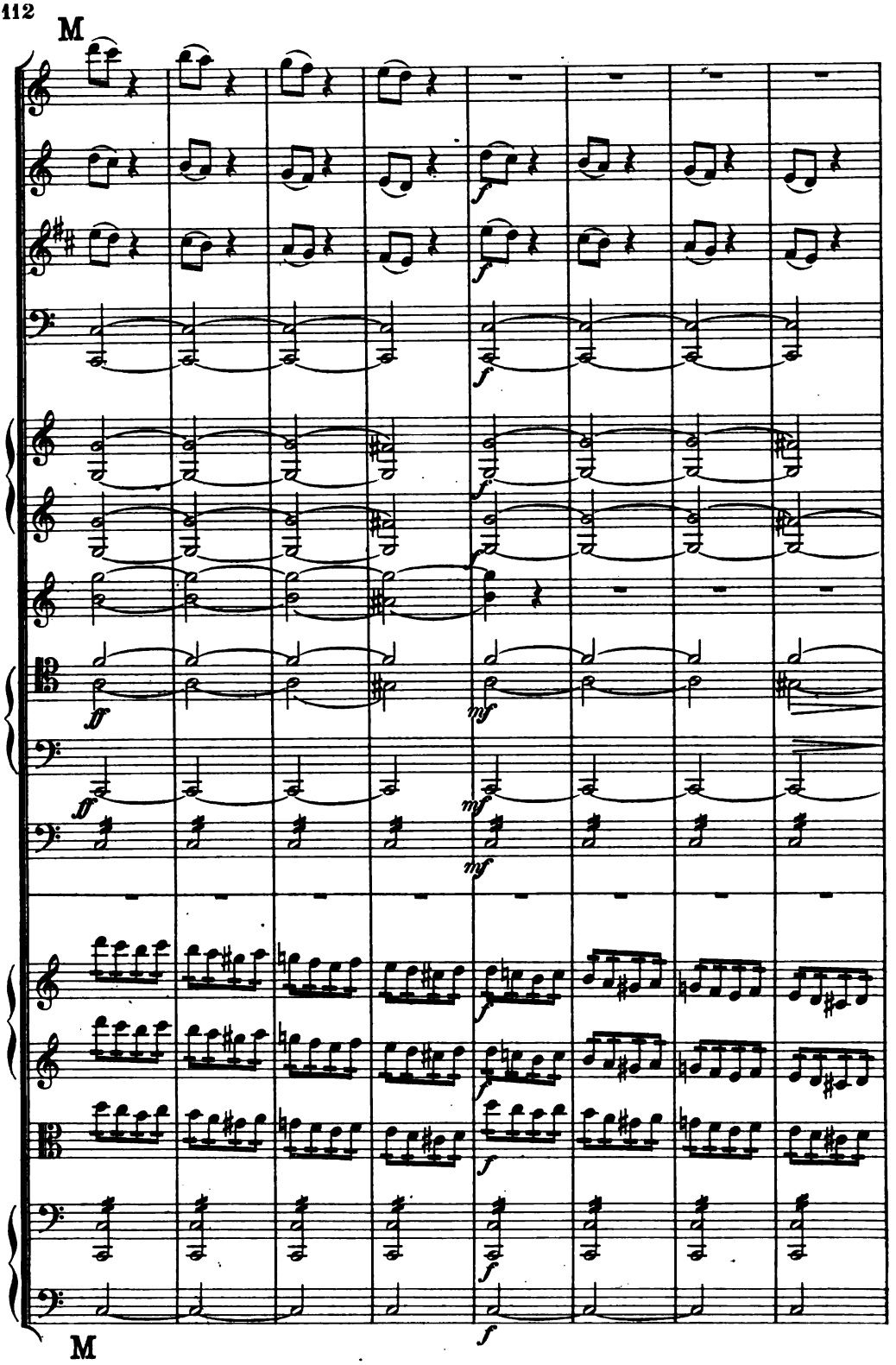




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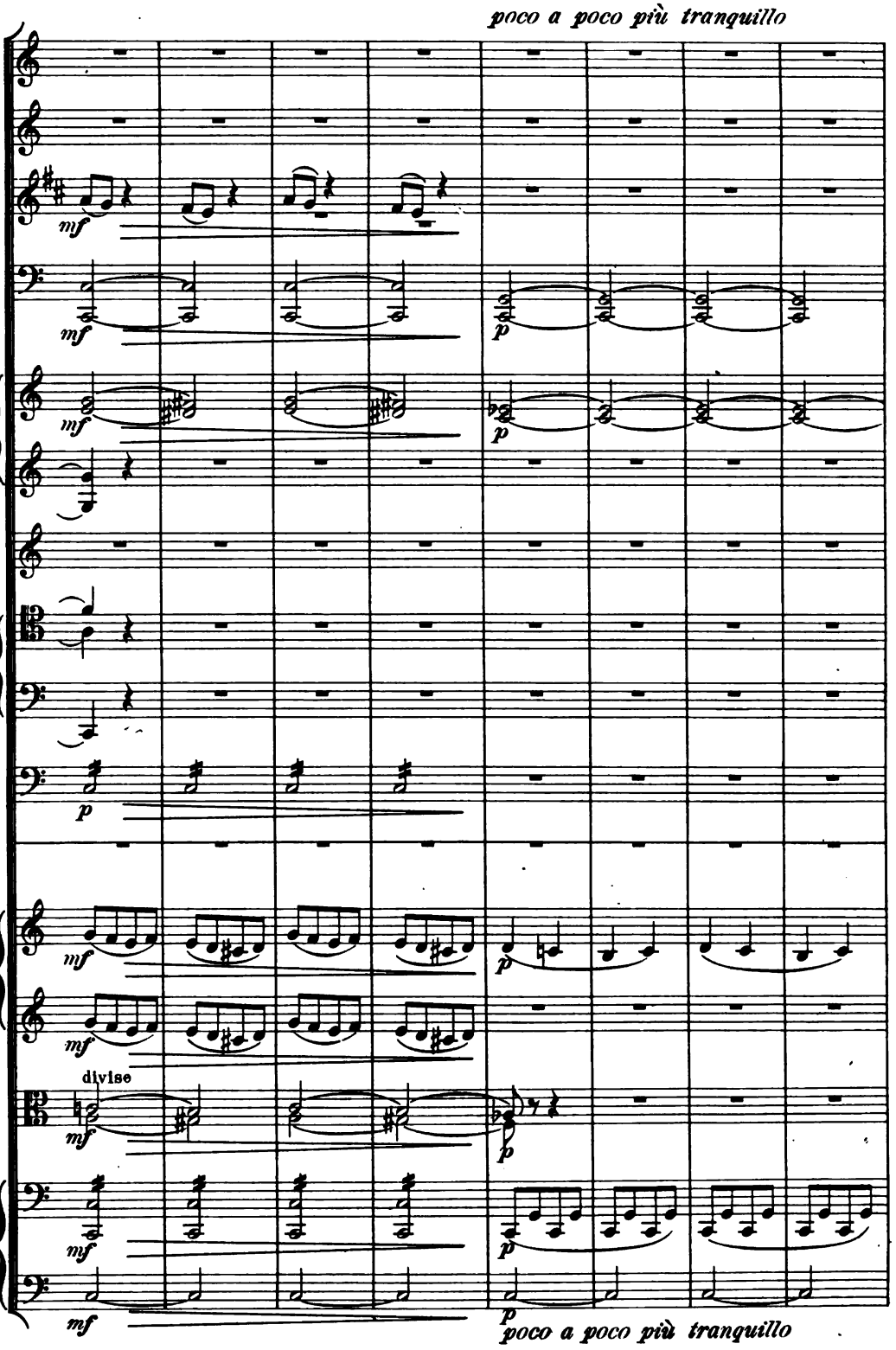




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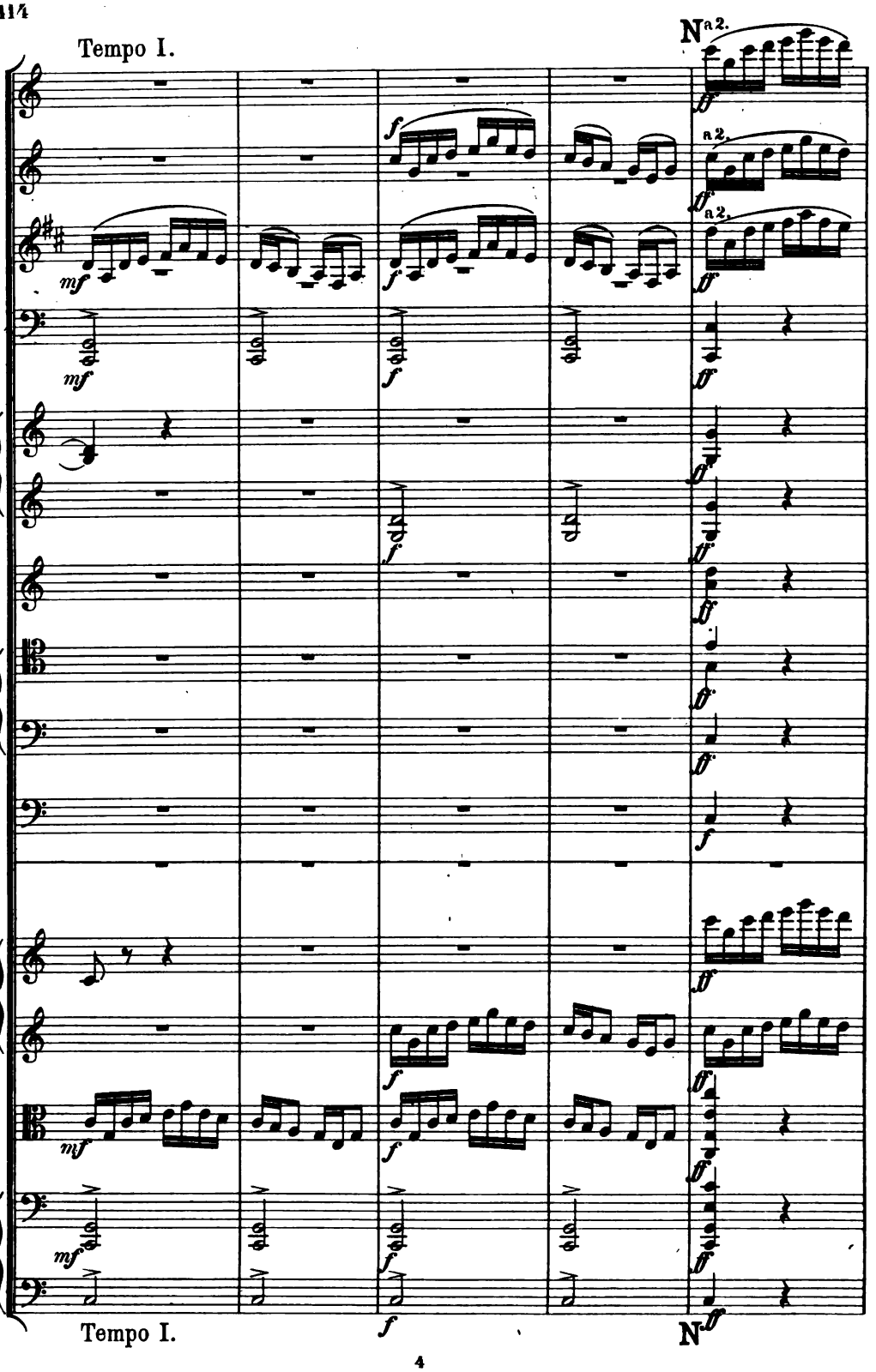




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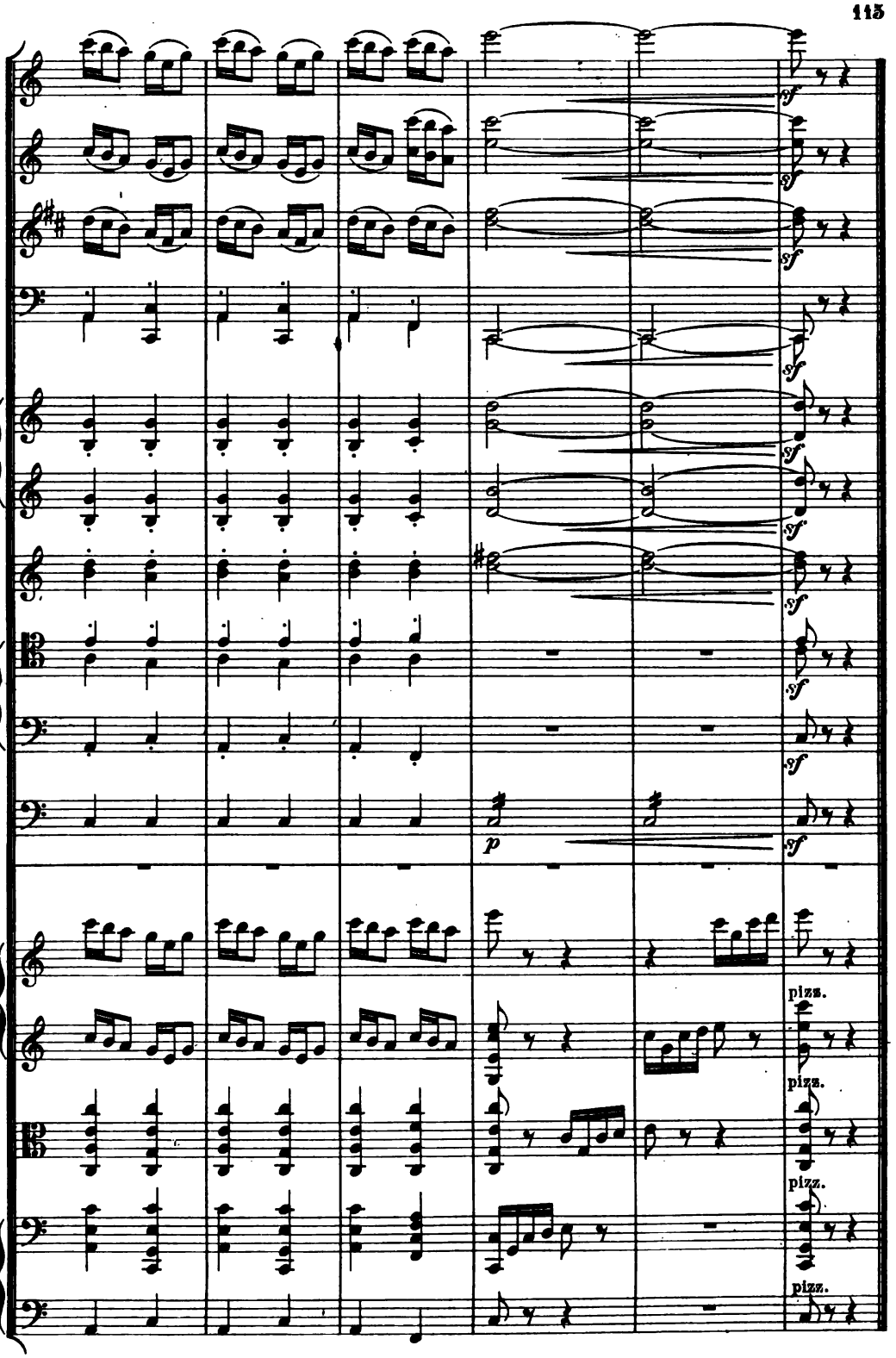




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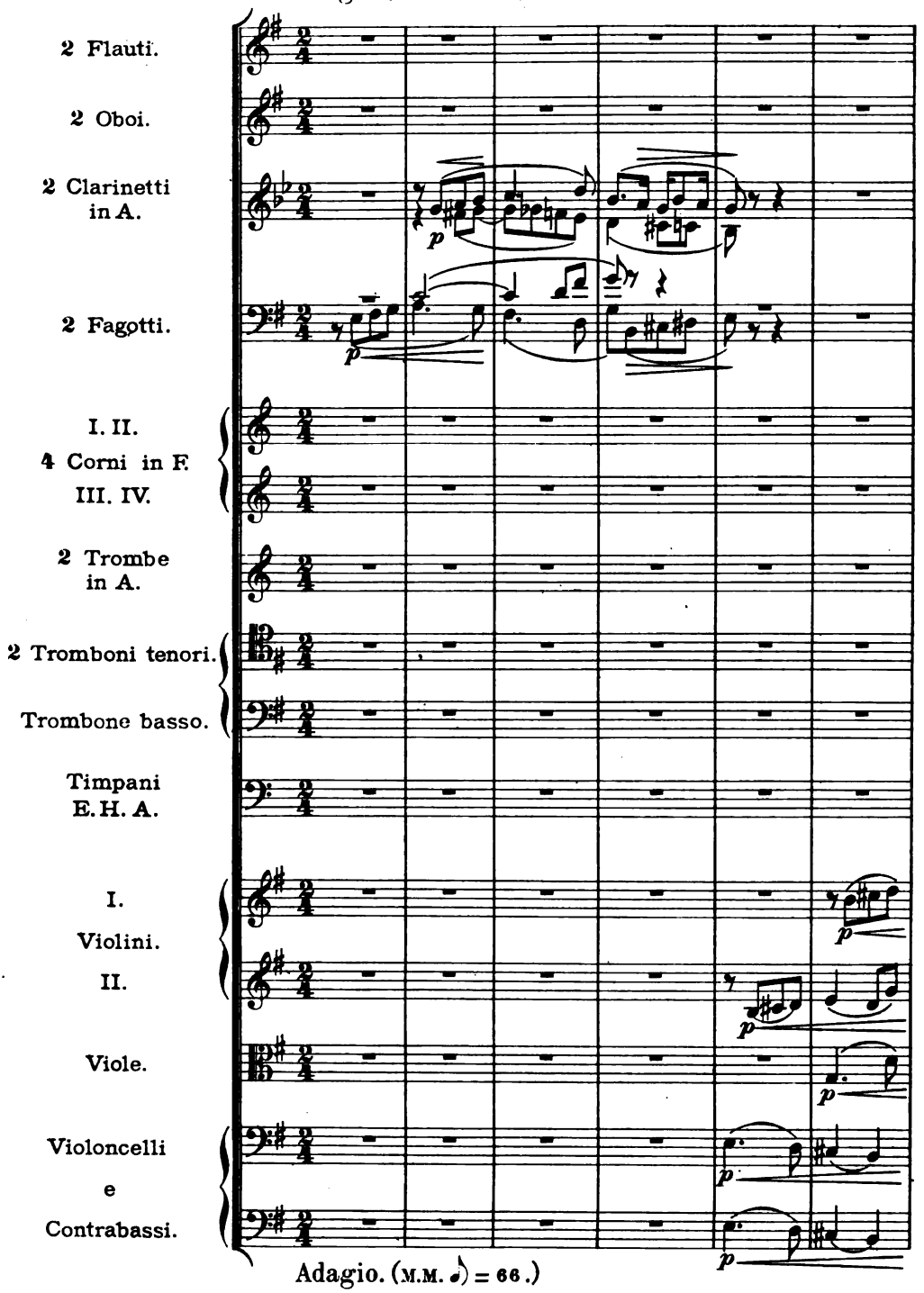
# III.

Adagio. (M.M. ♩ = 66.)




Adagio. (M.M. ♩ = 66.)



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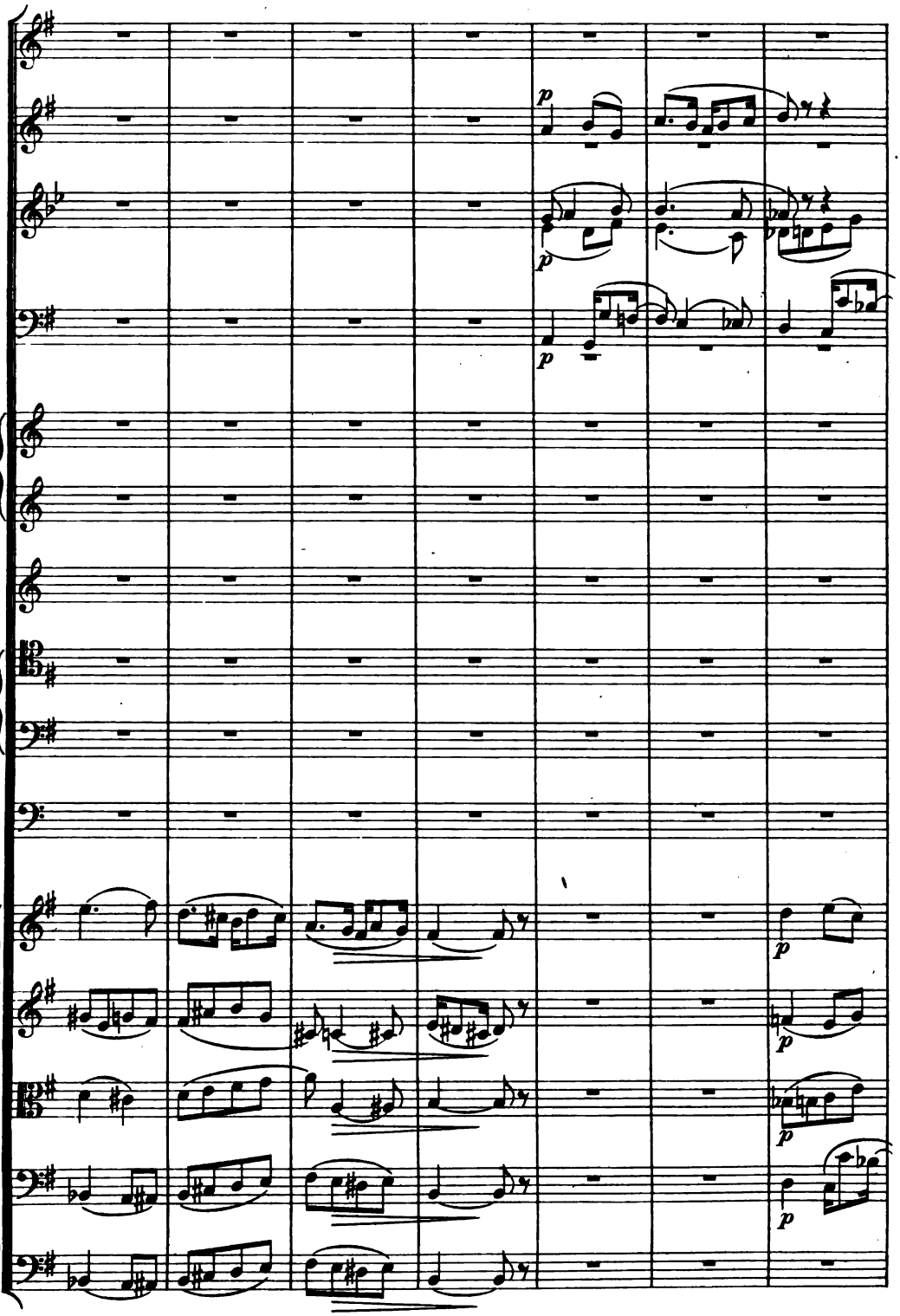


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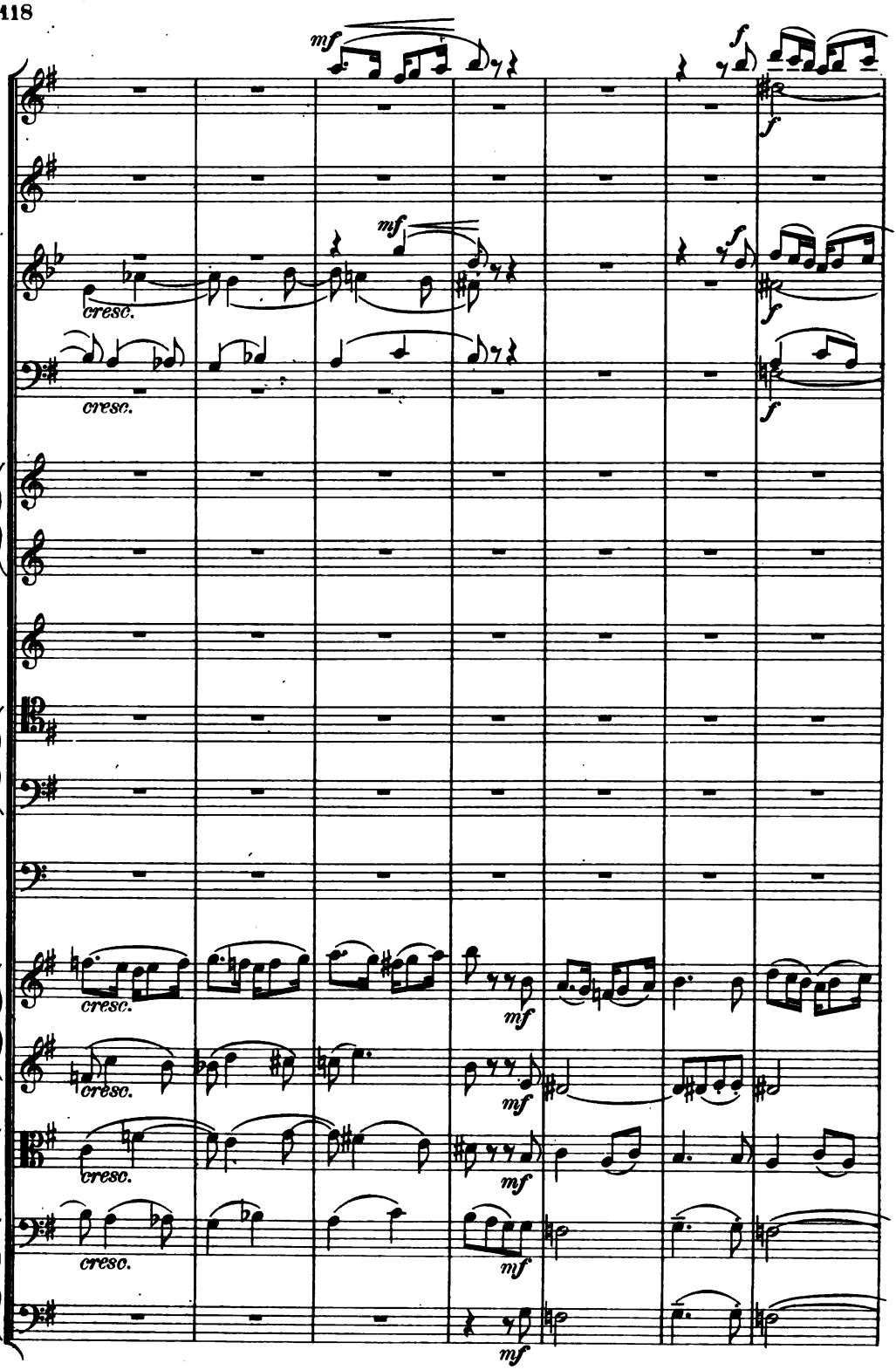




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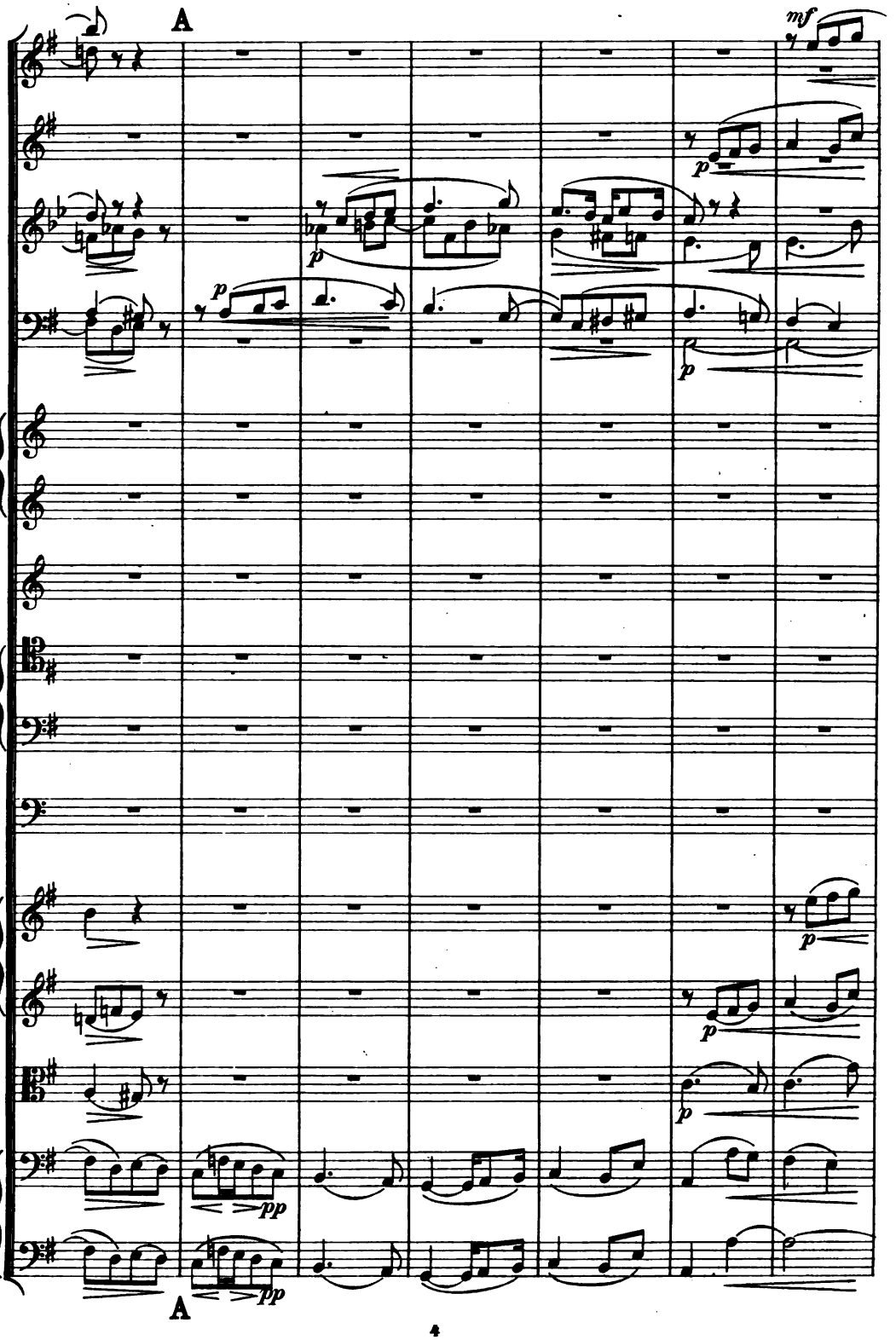




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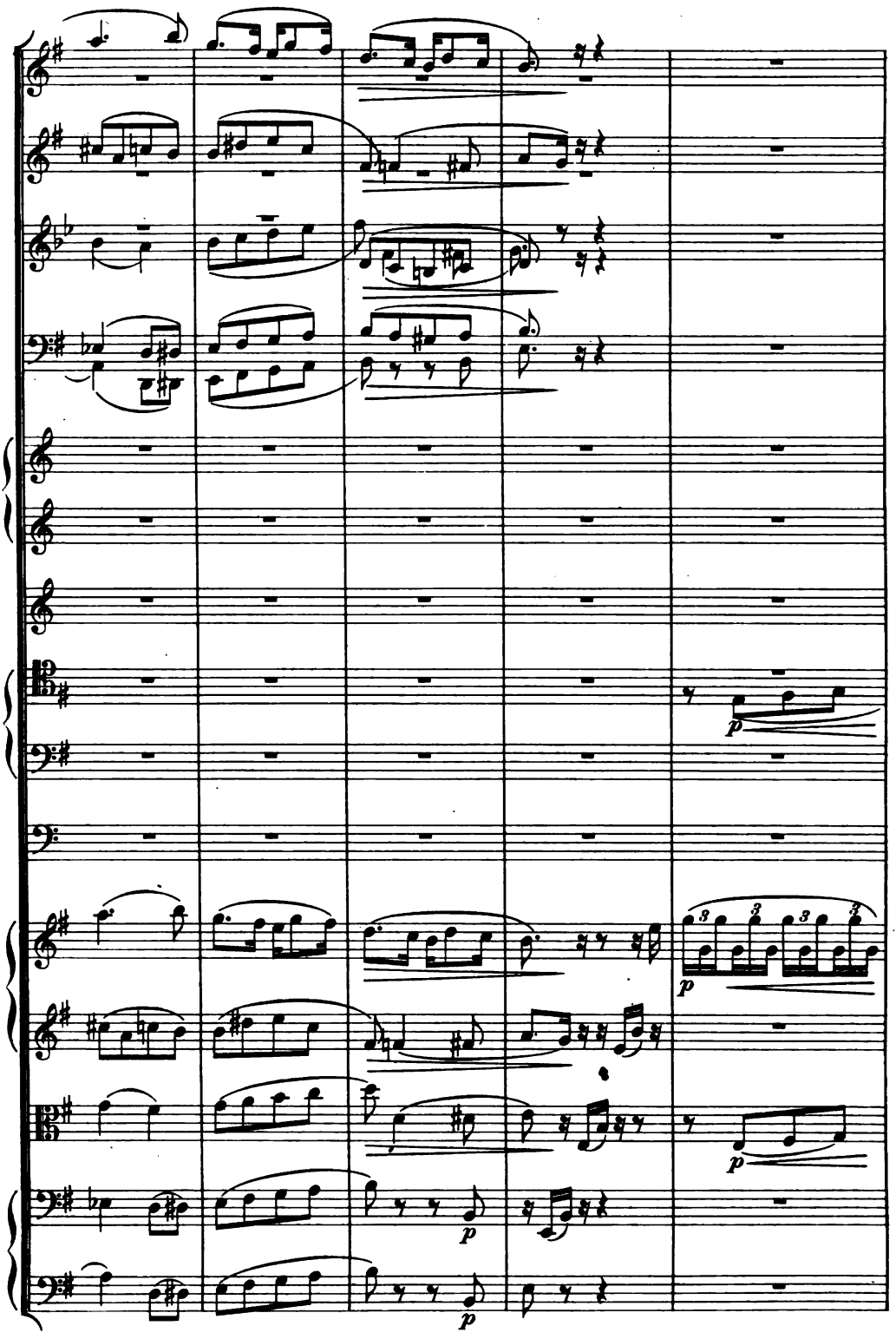




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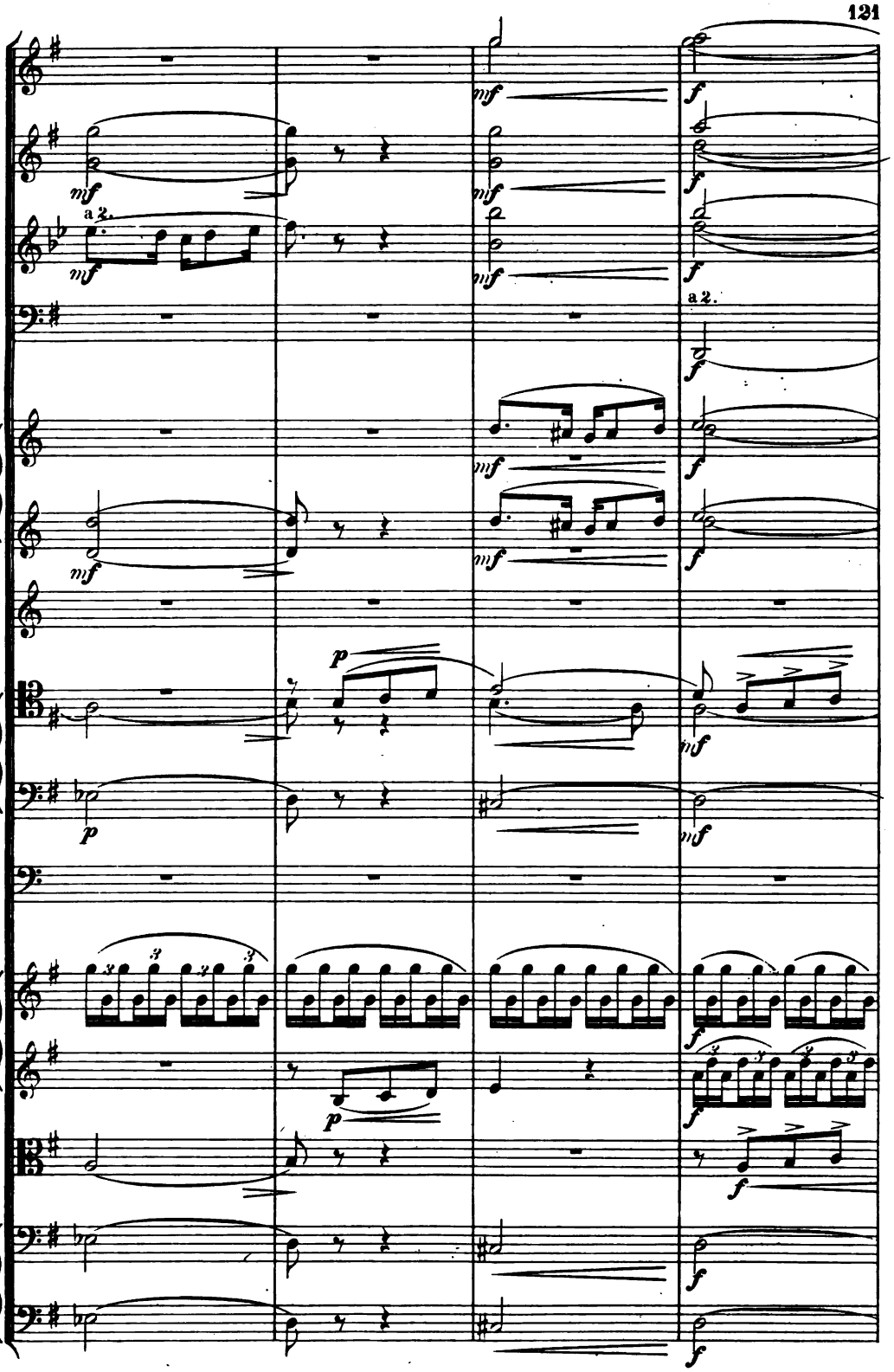




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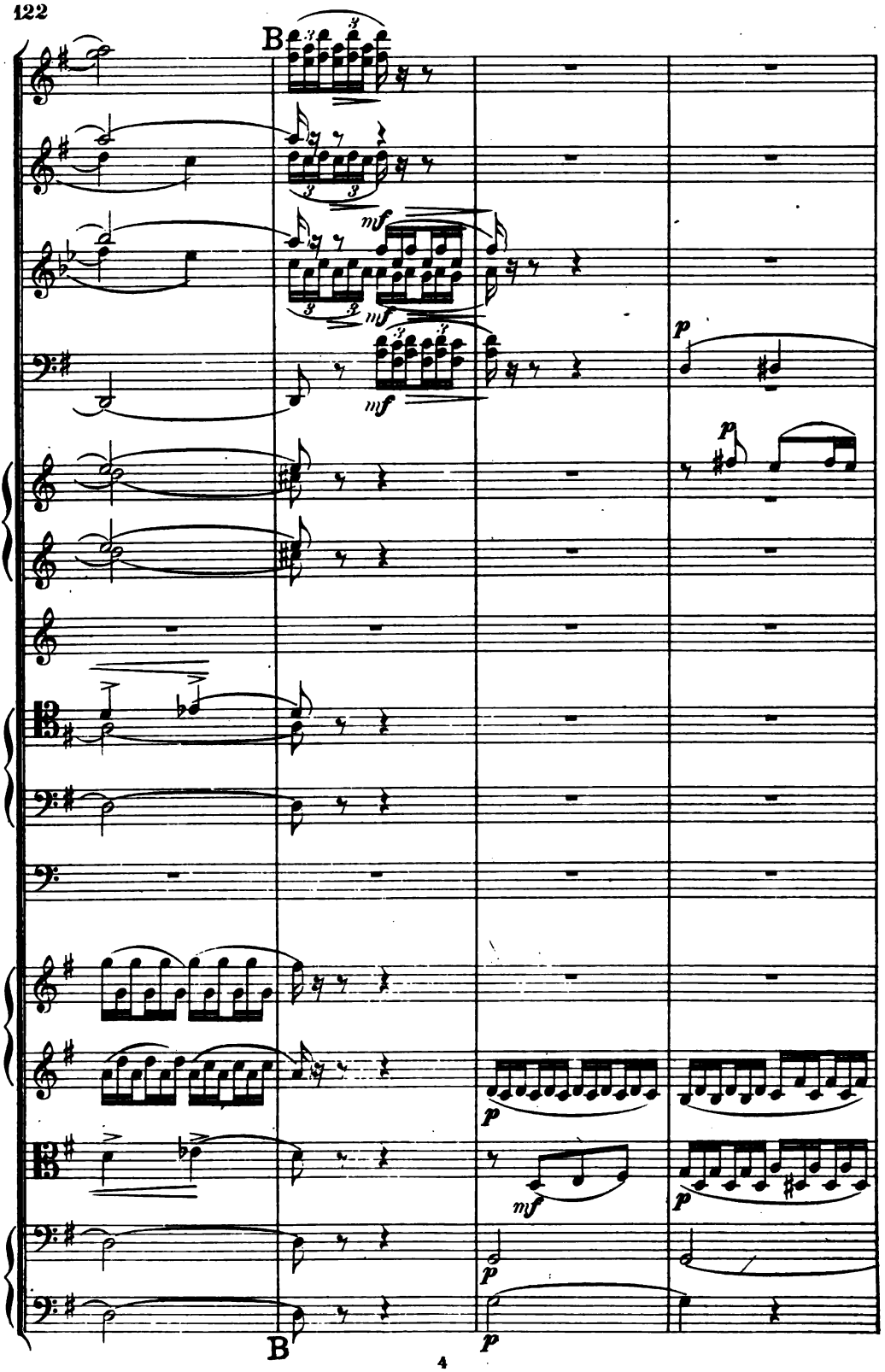




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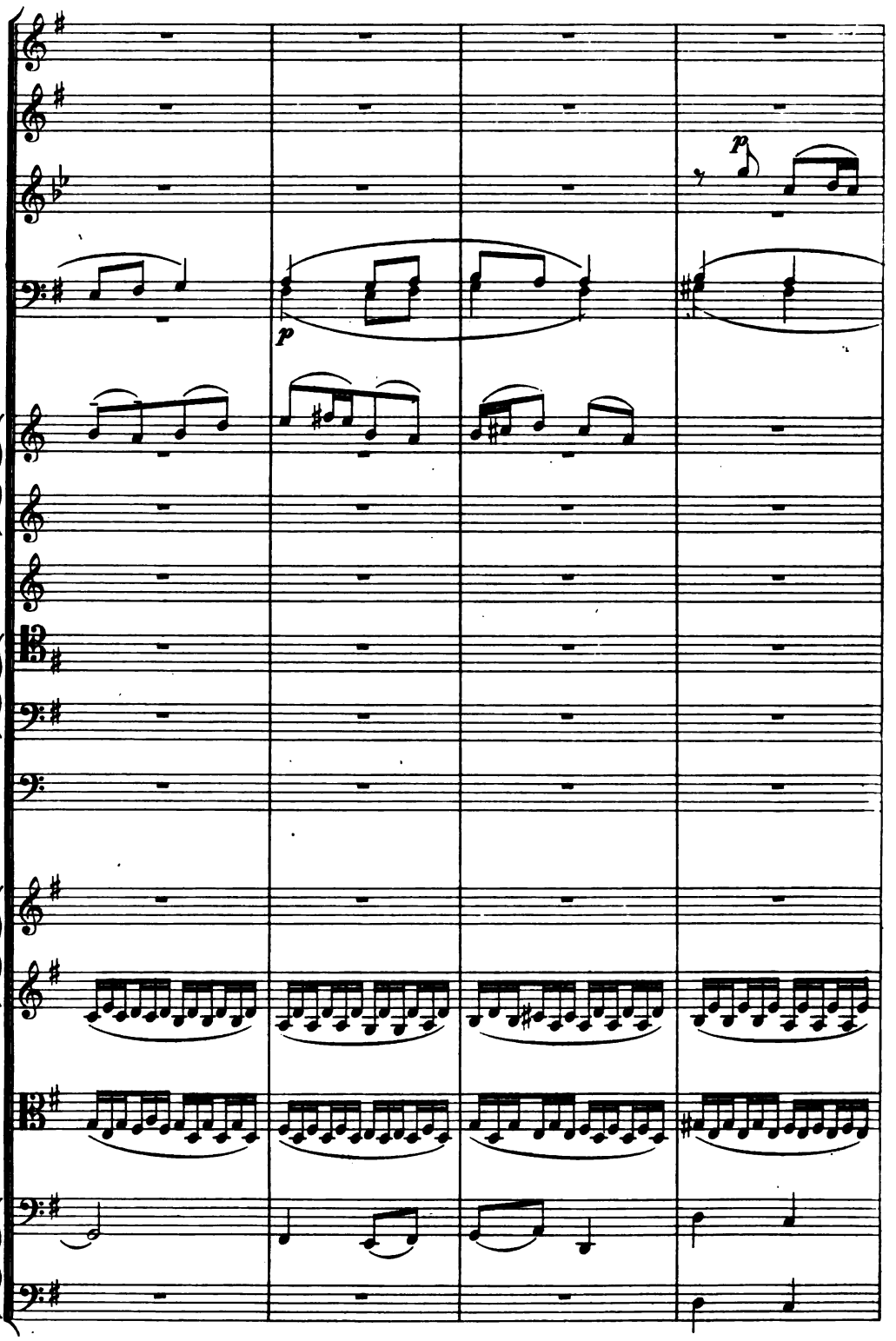




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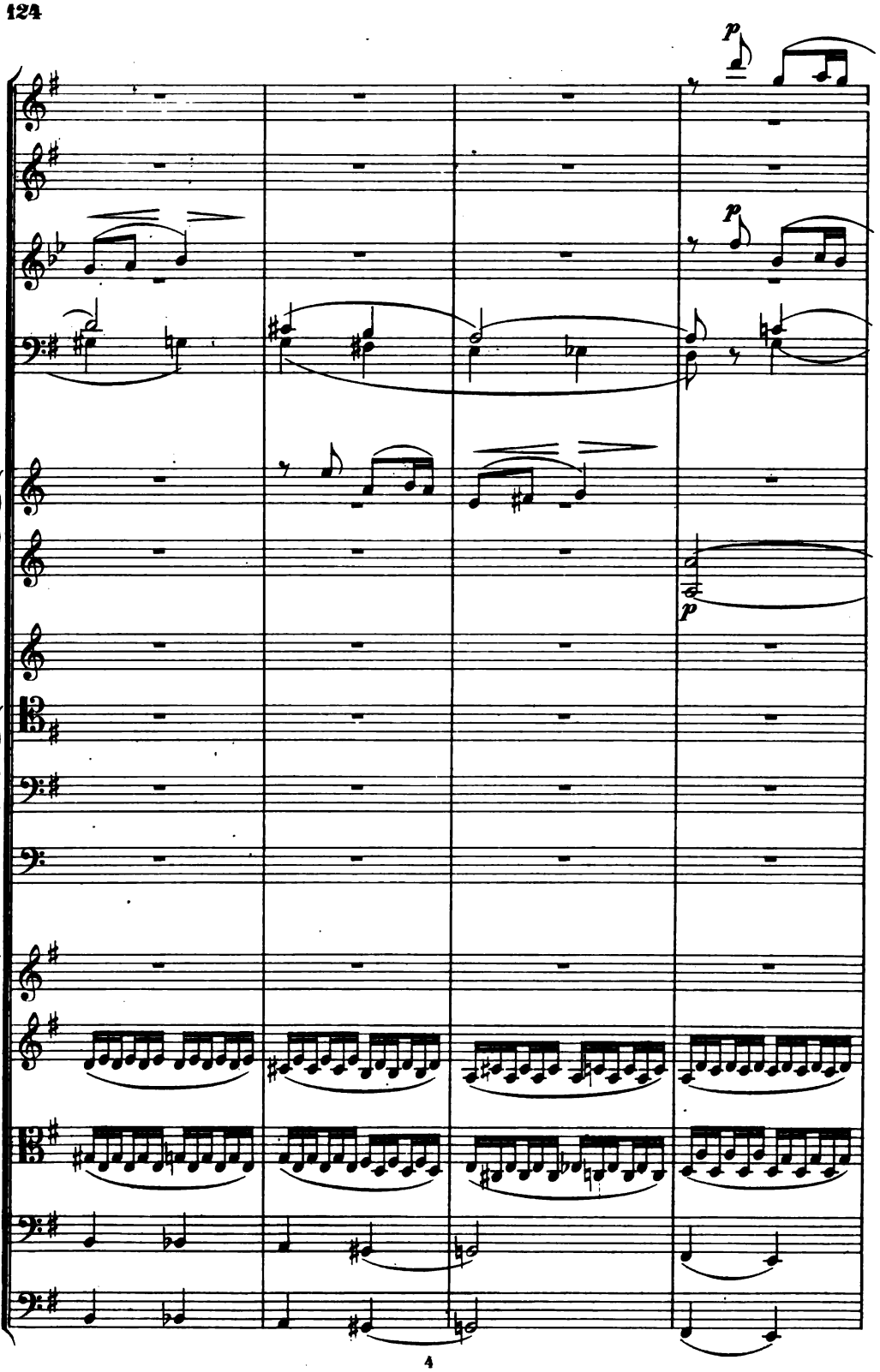




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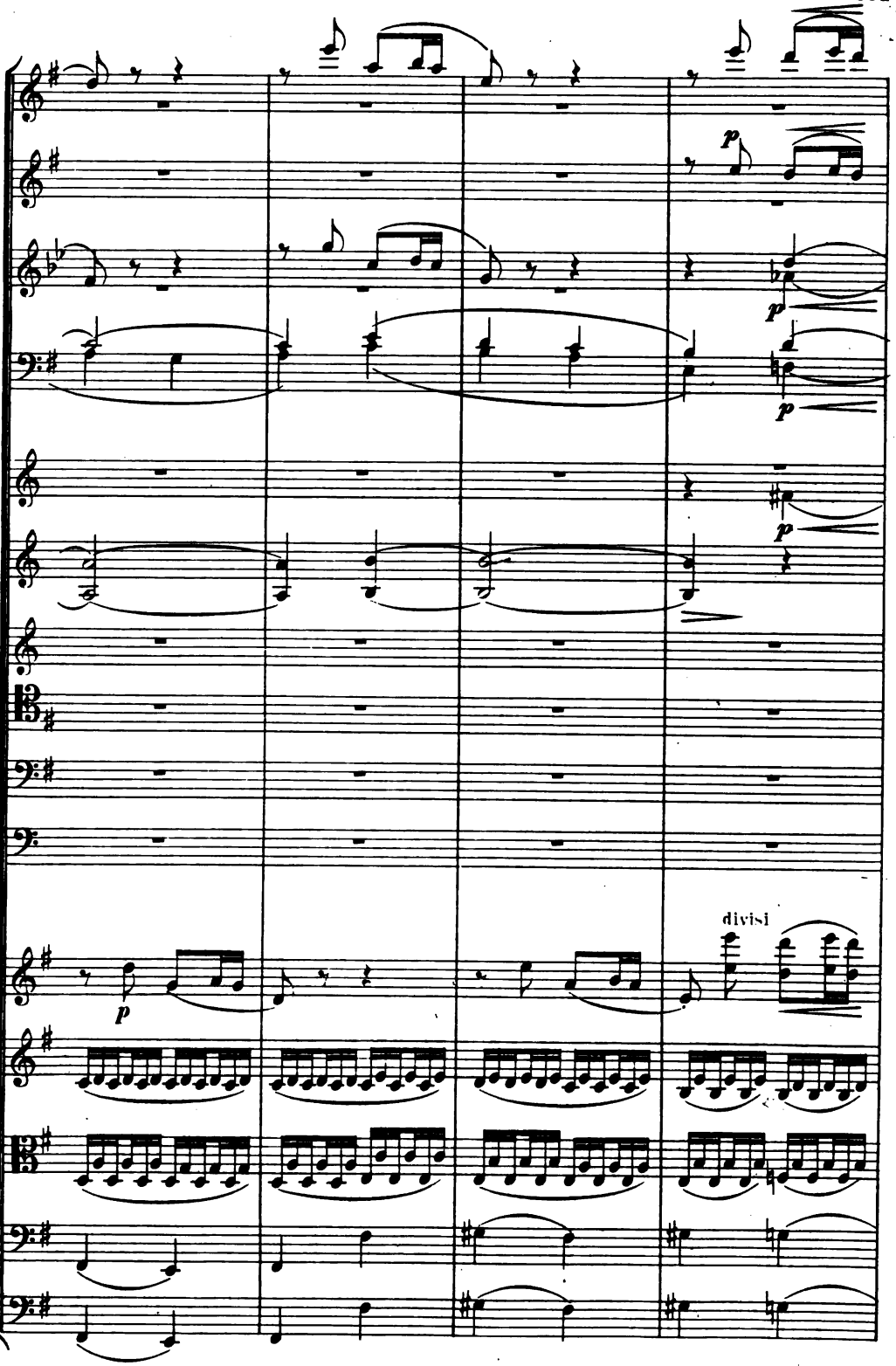




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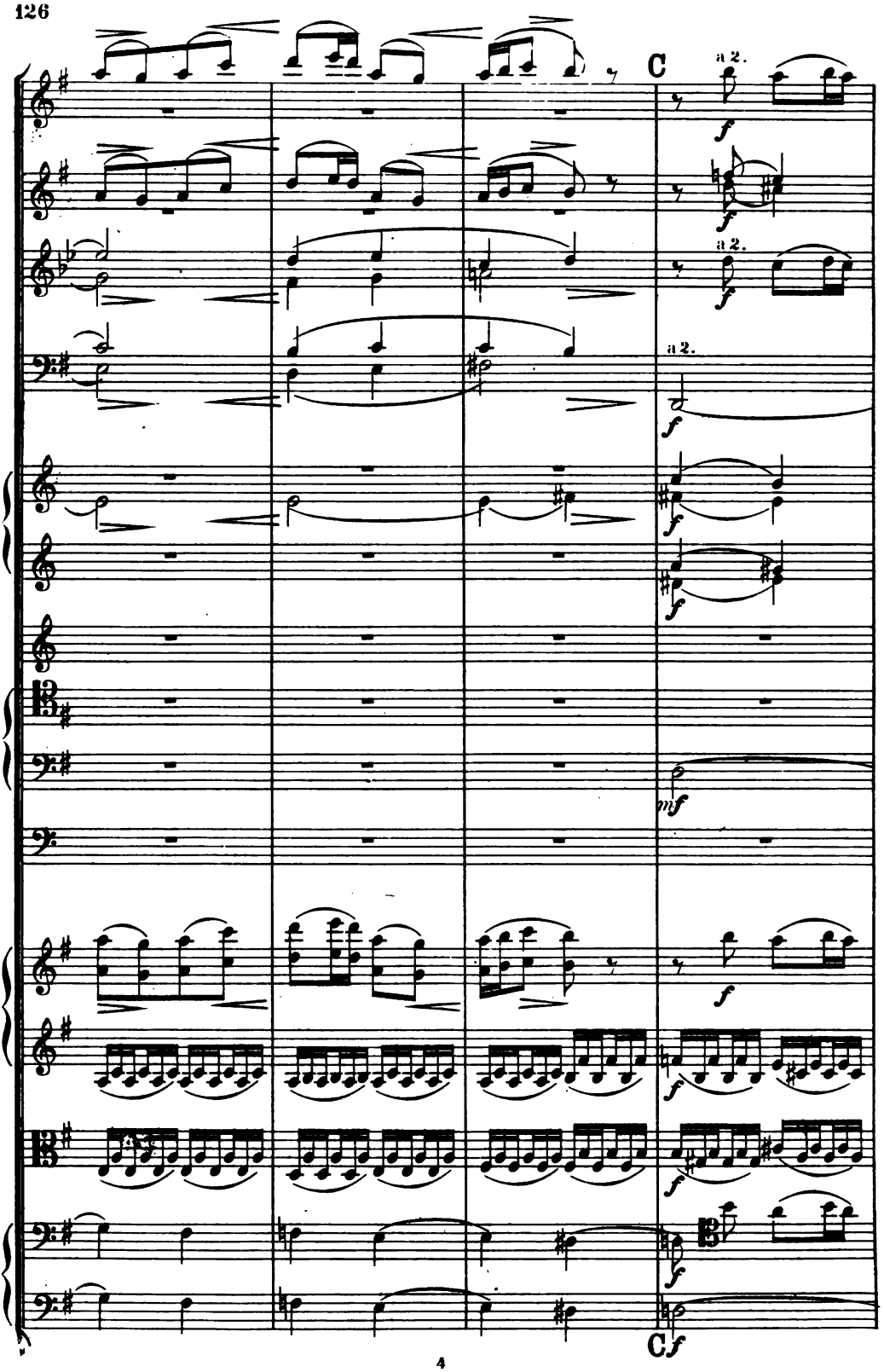




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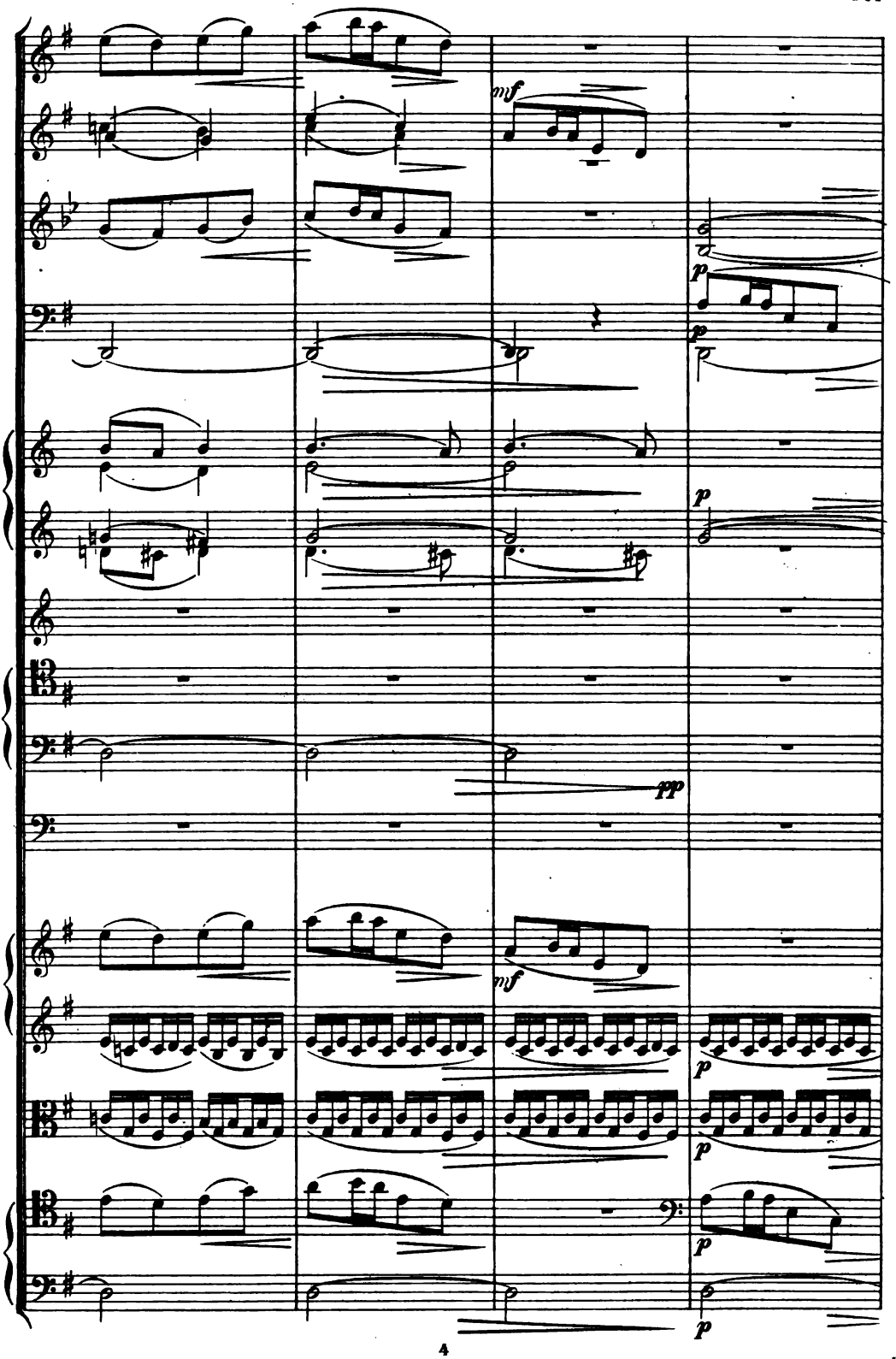




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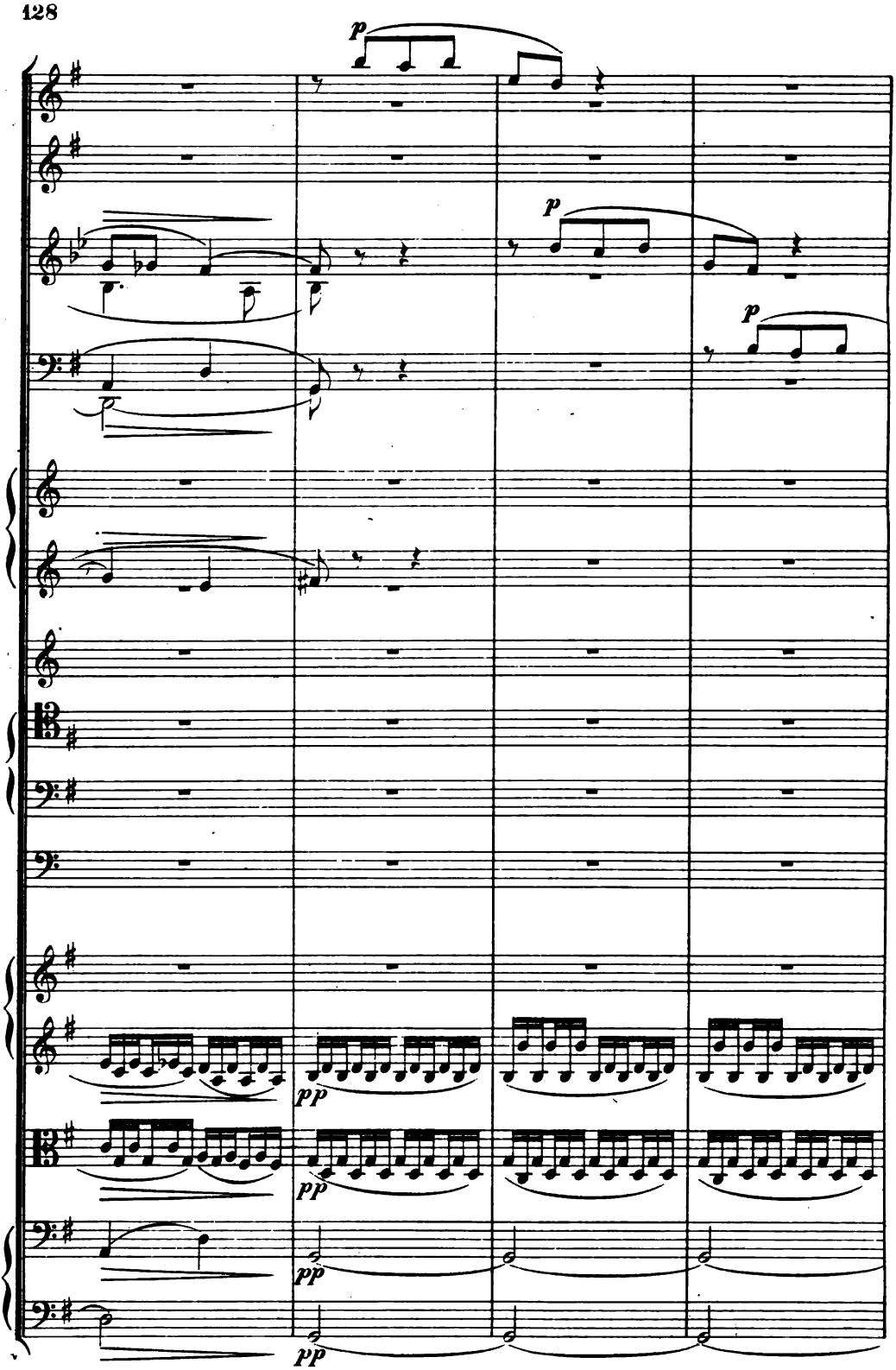




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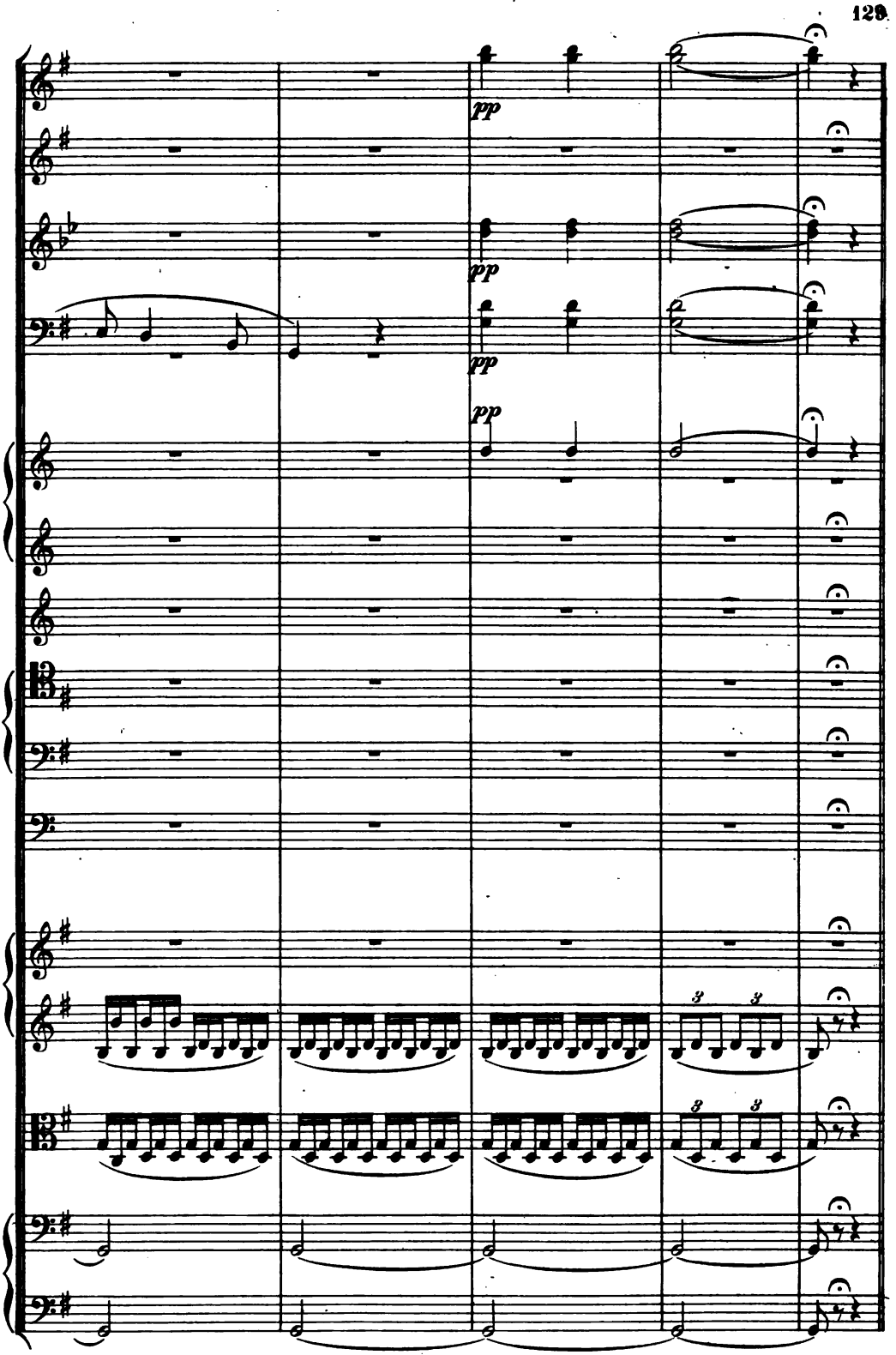




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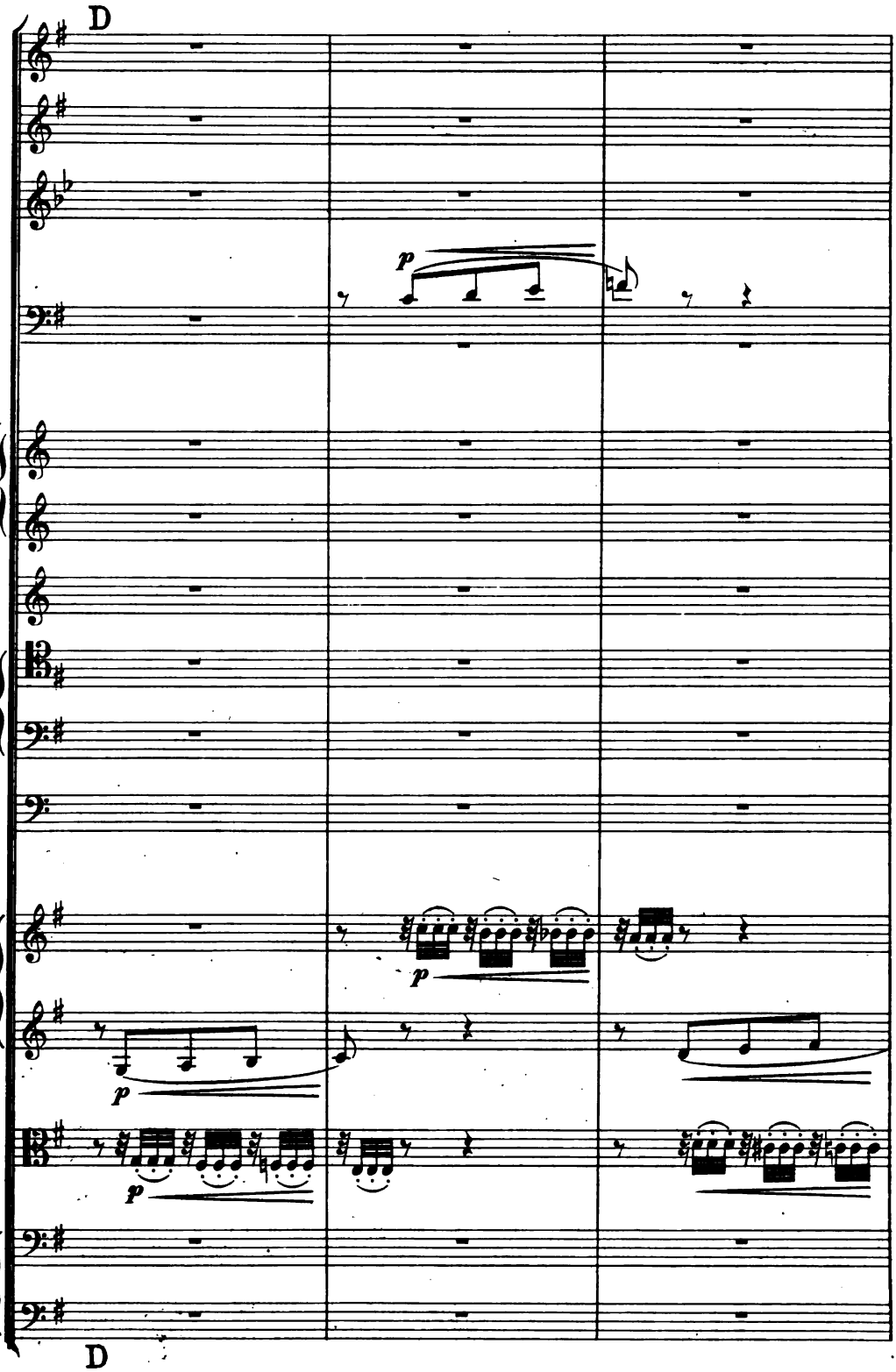




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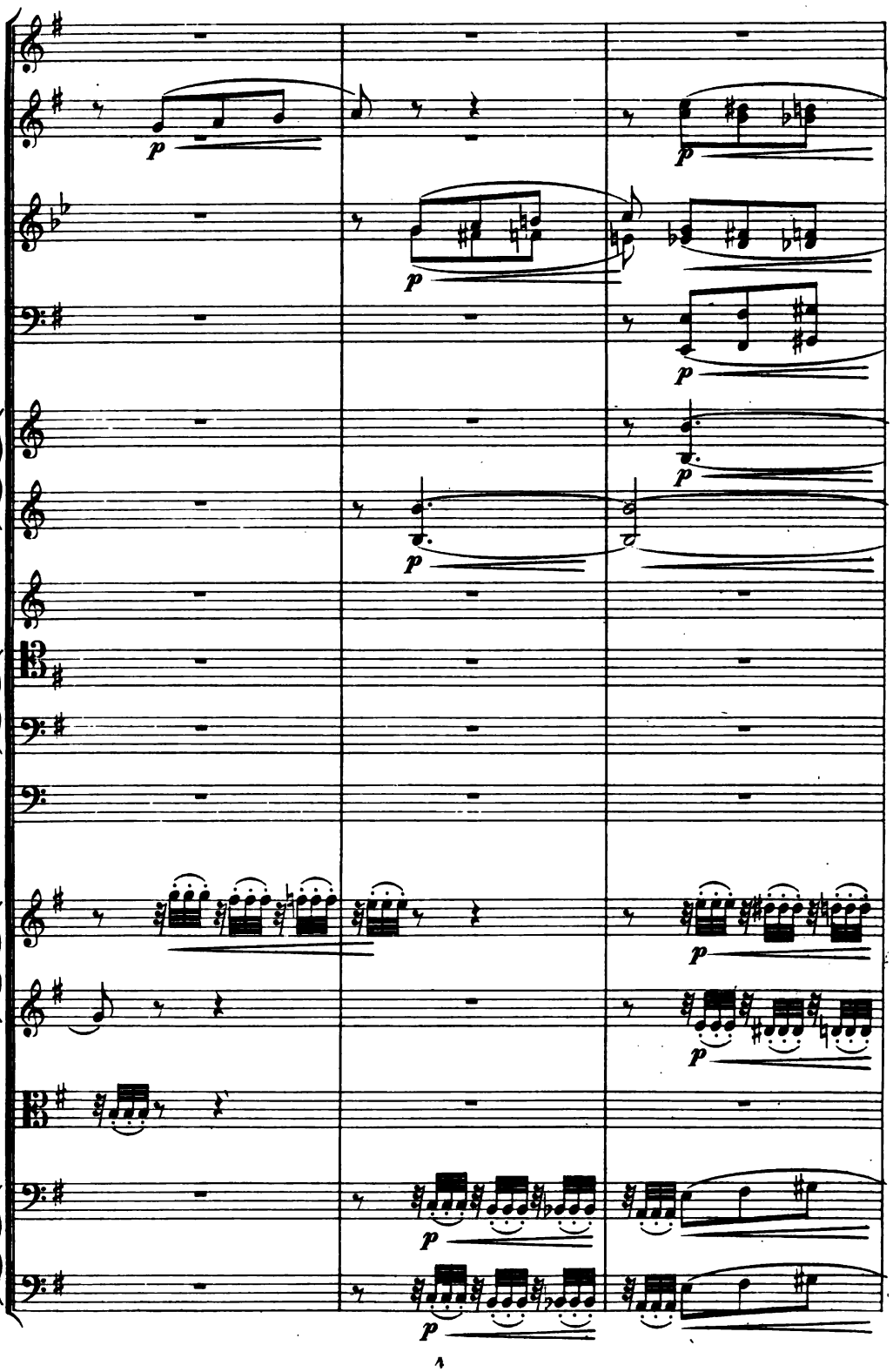

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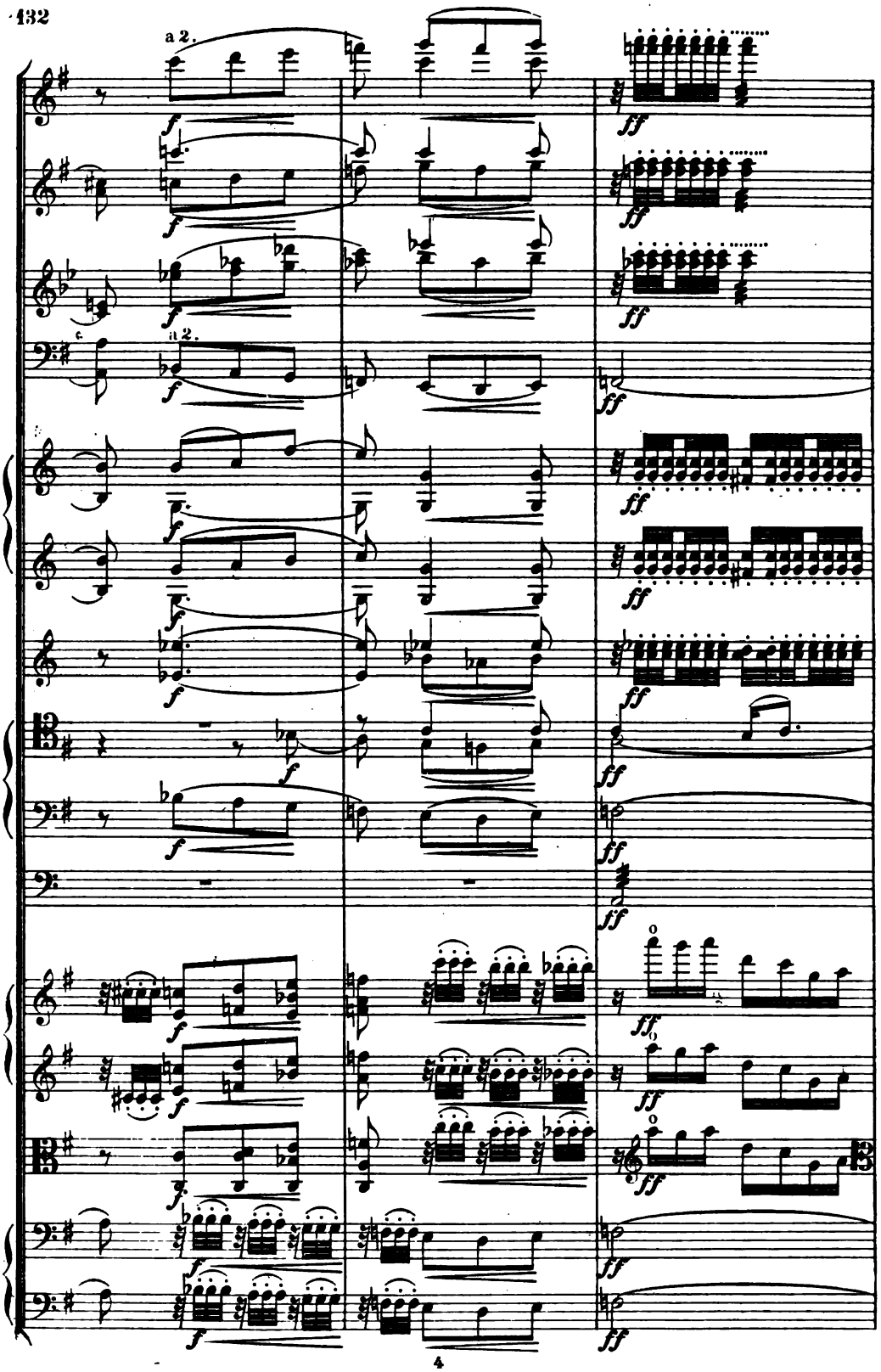




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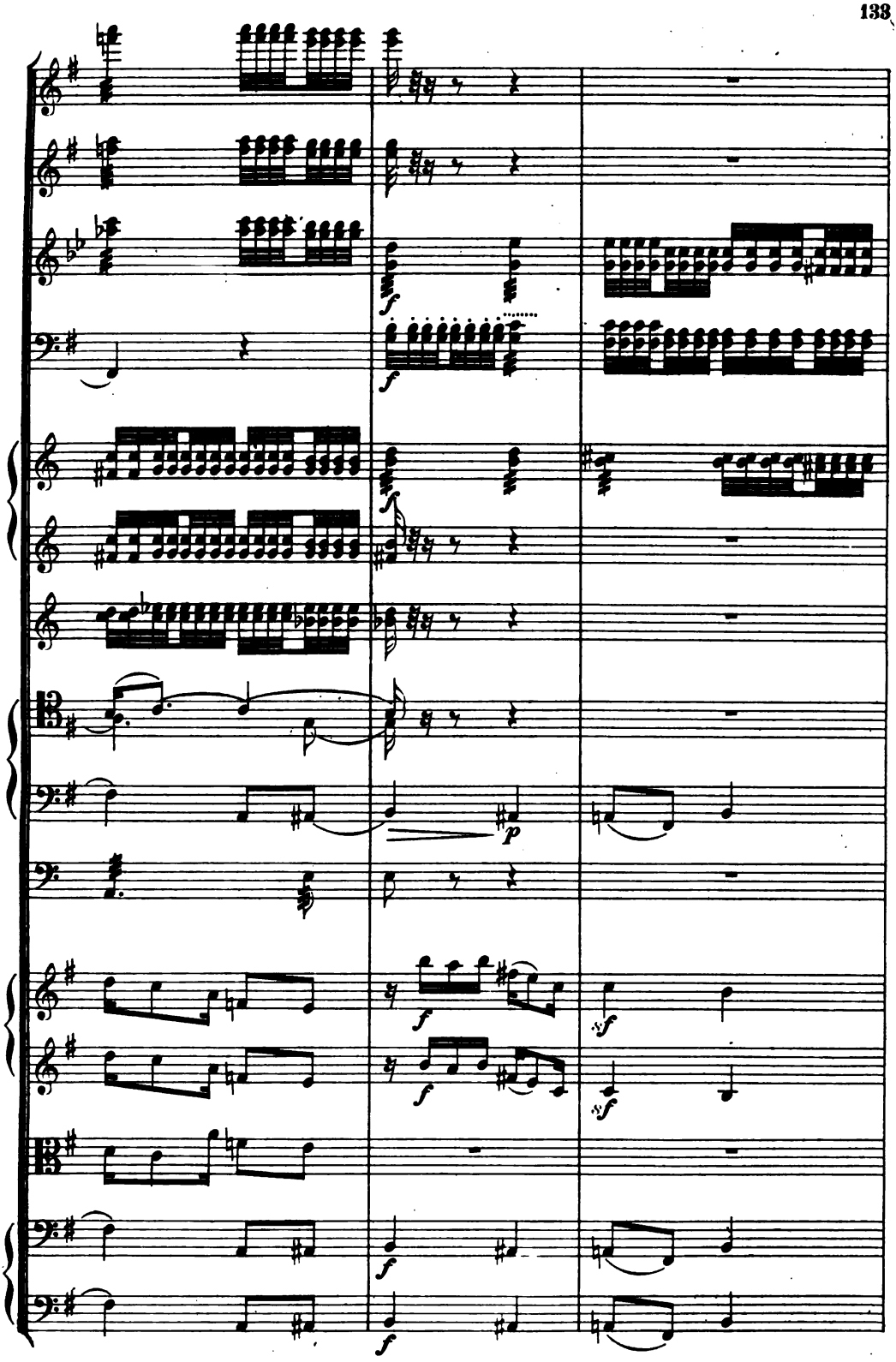




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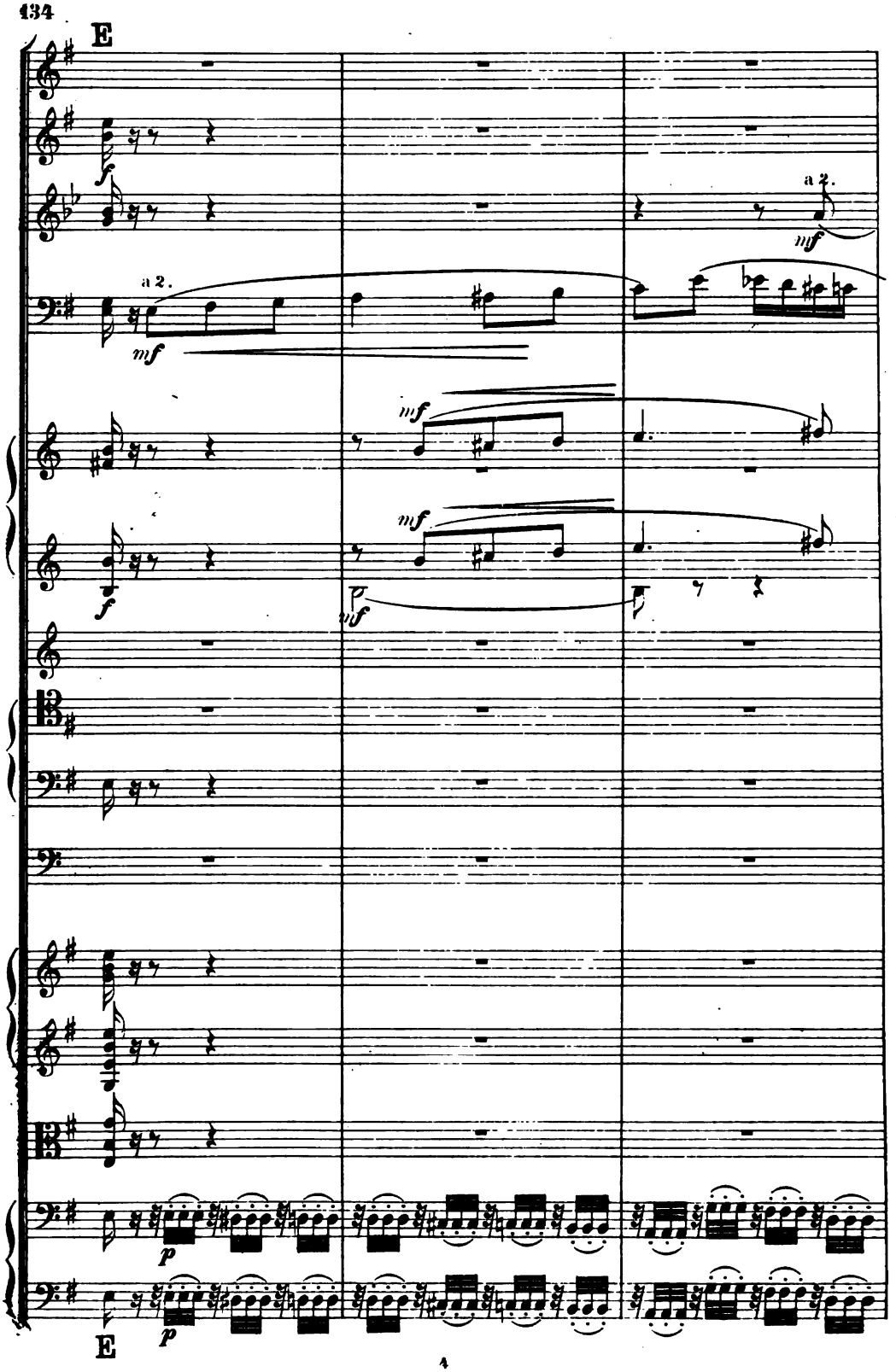




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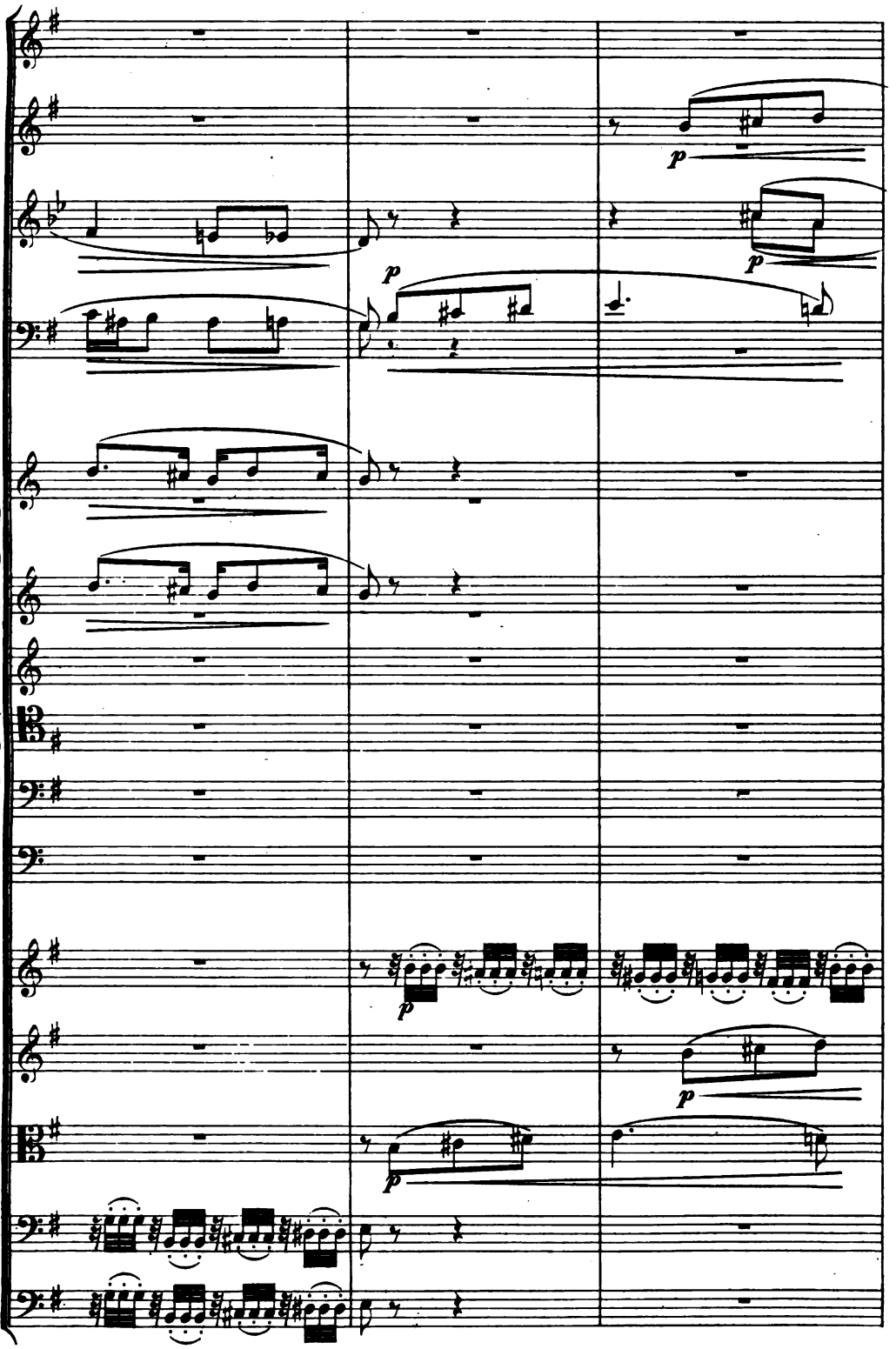




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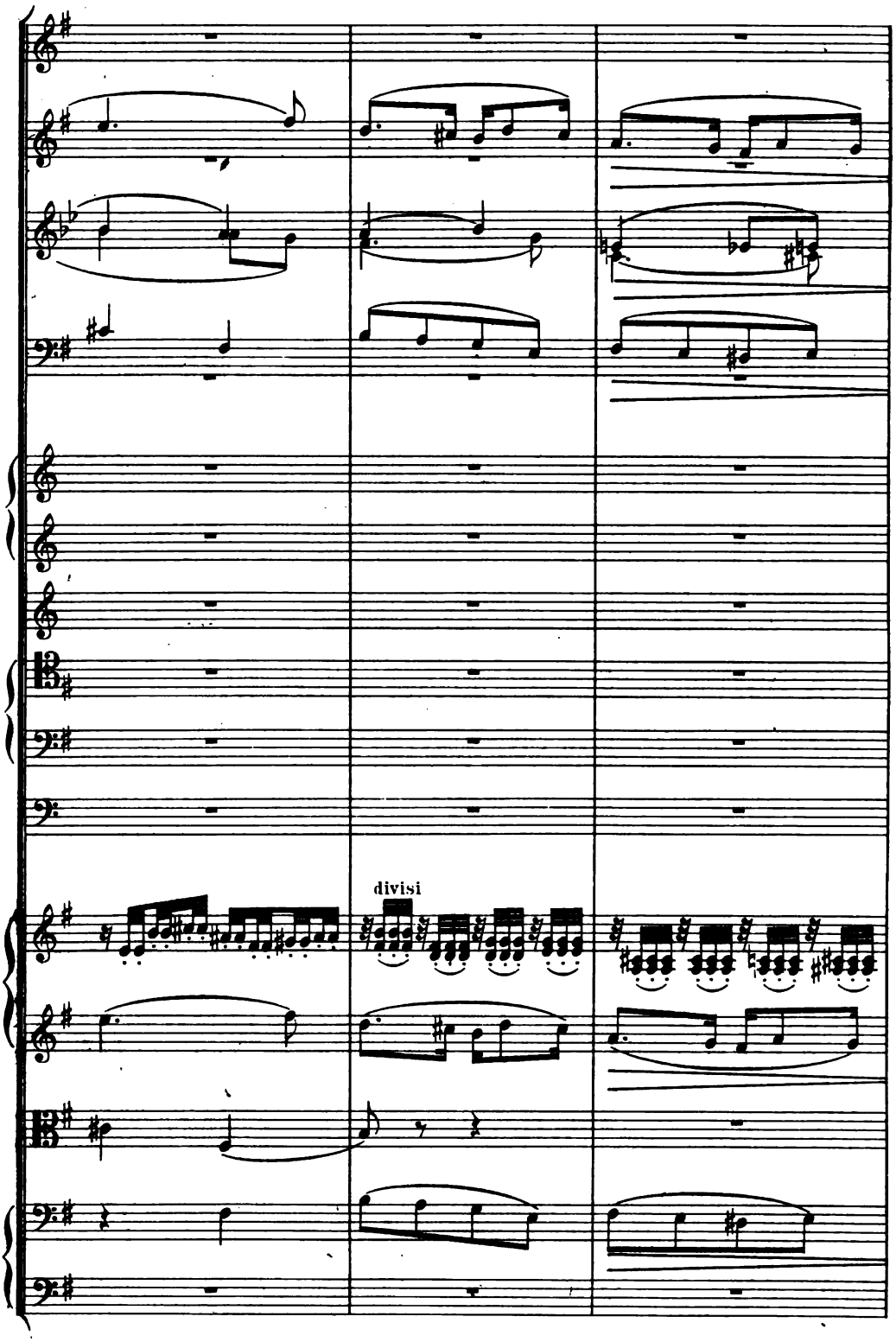




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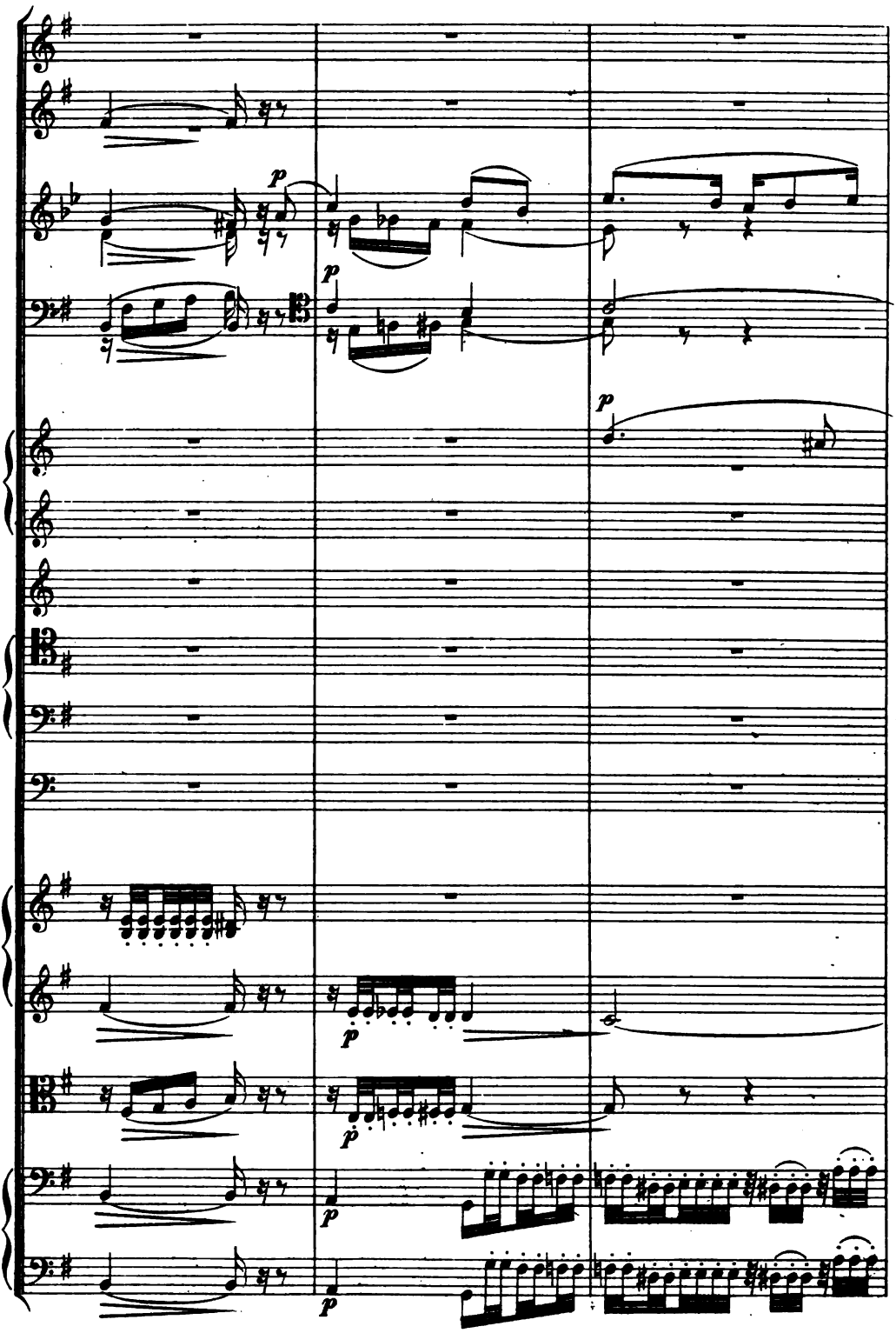




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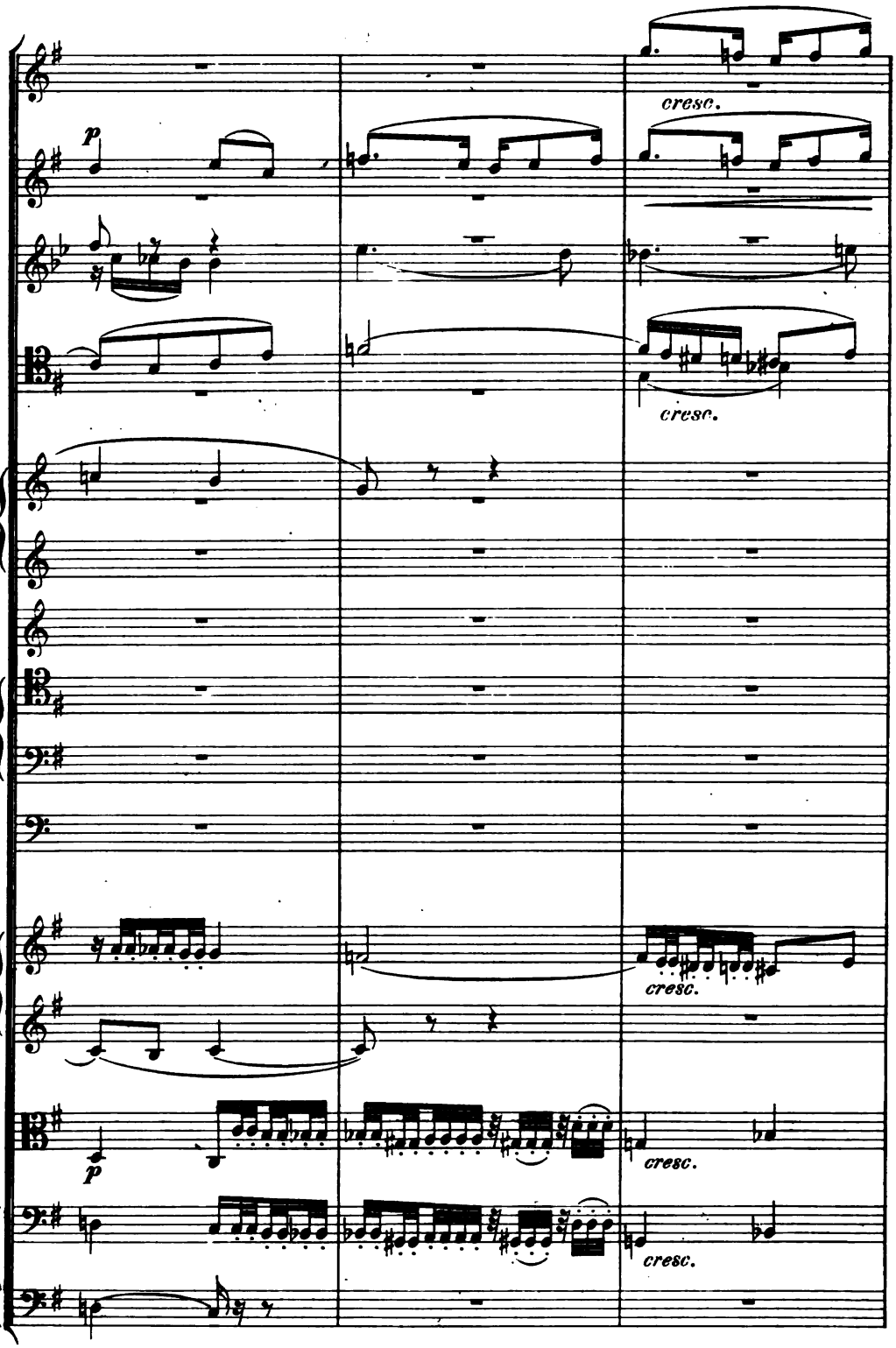




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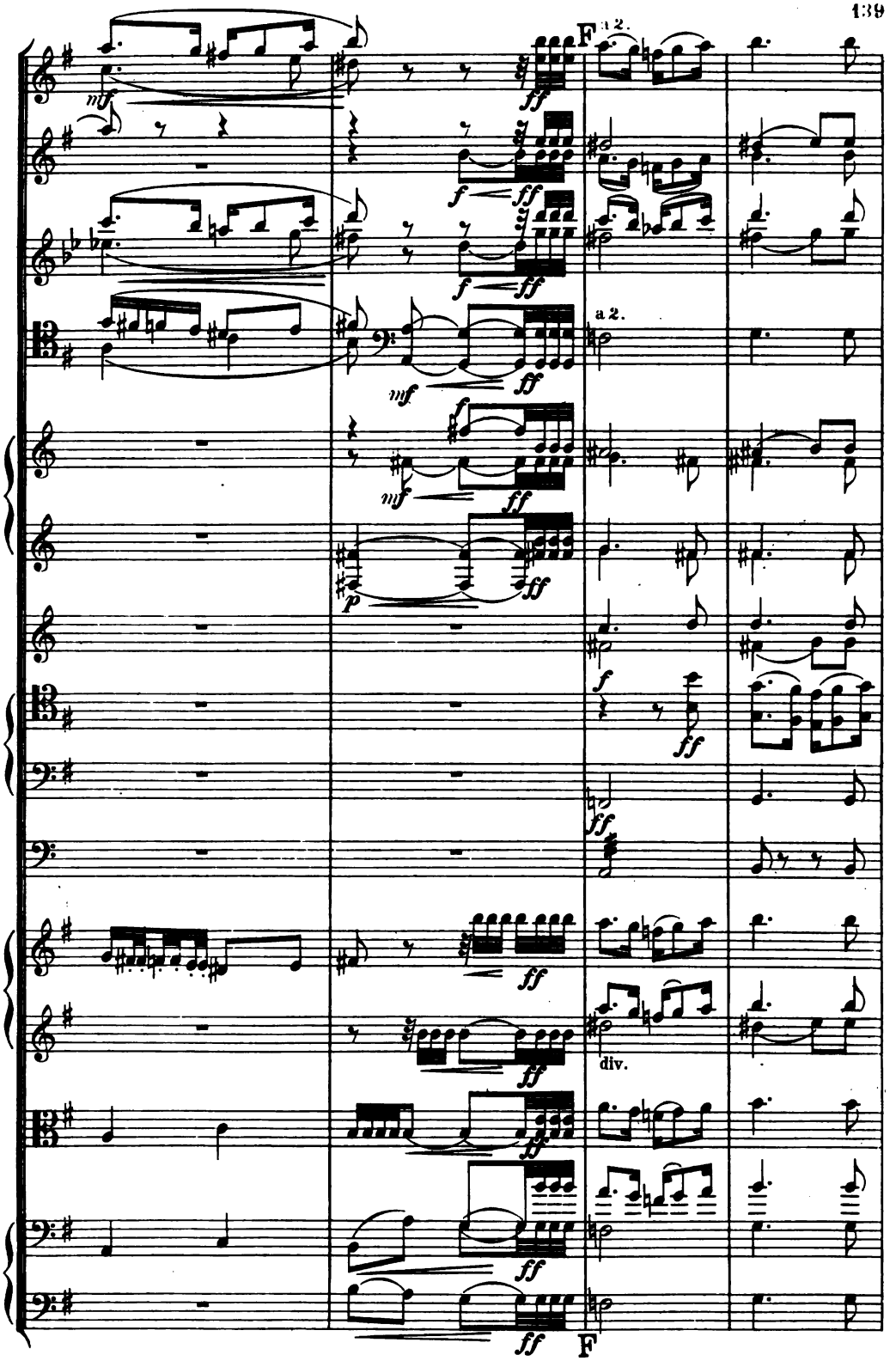




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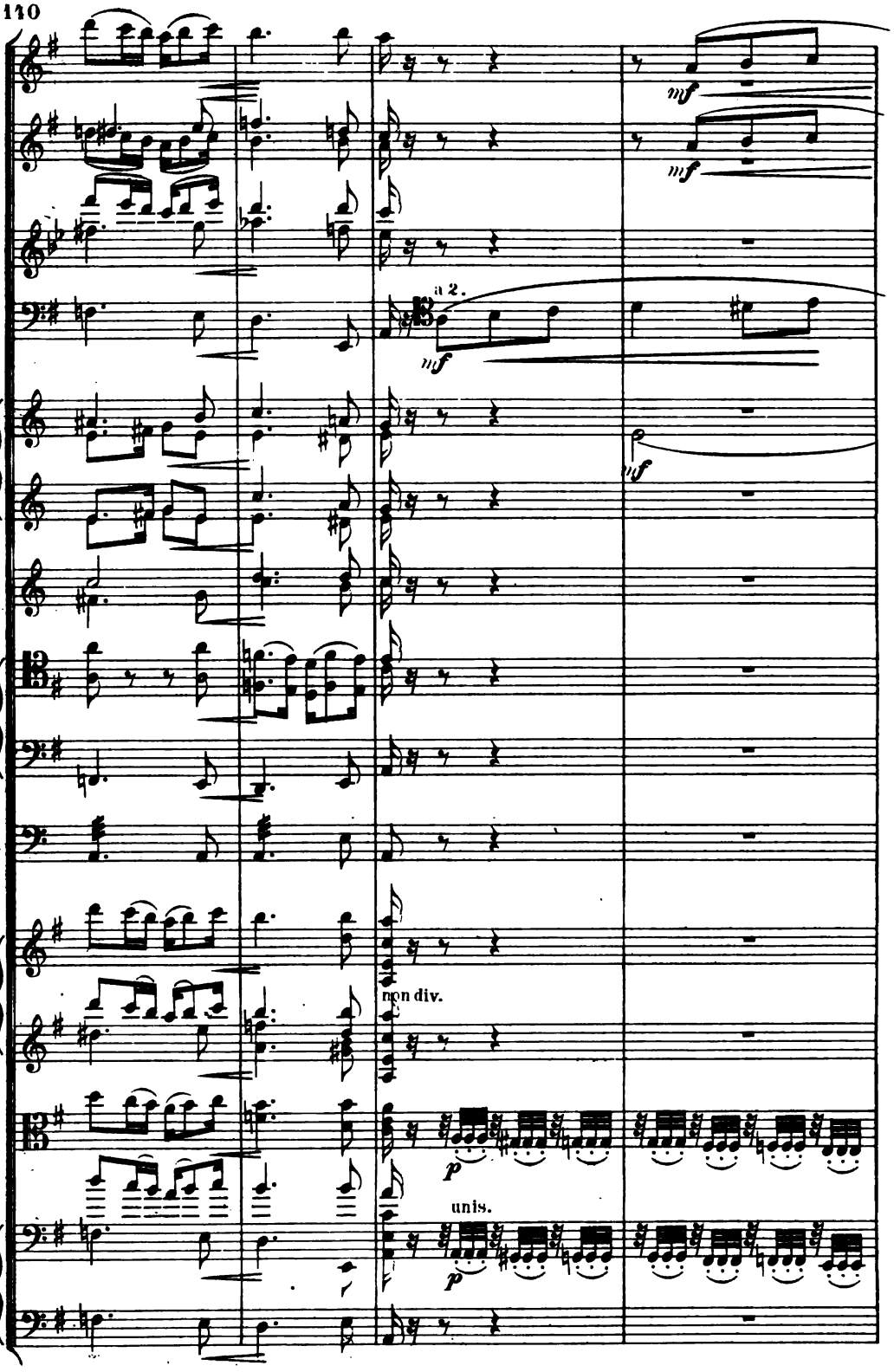


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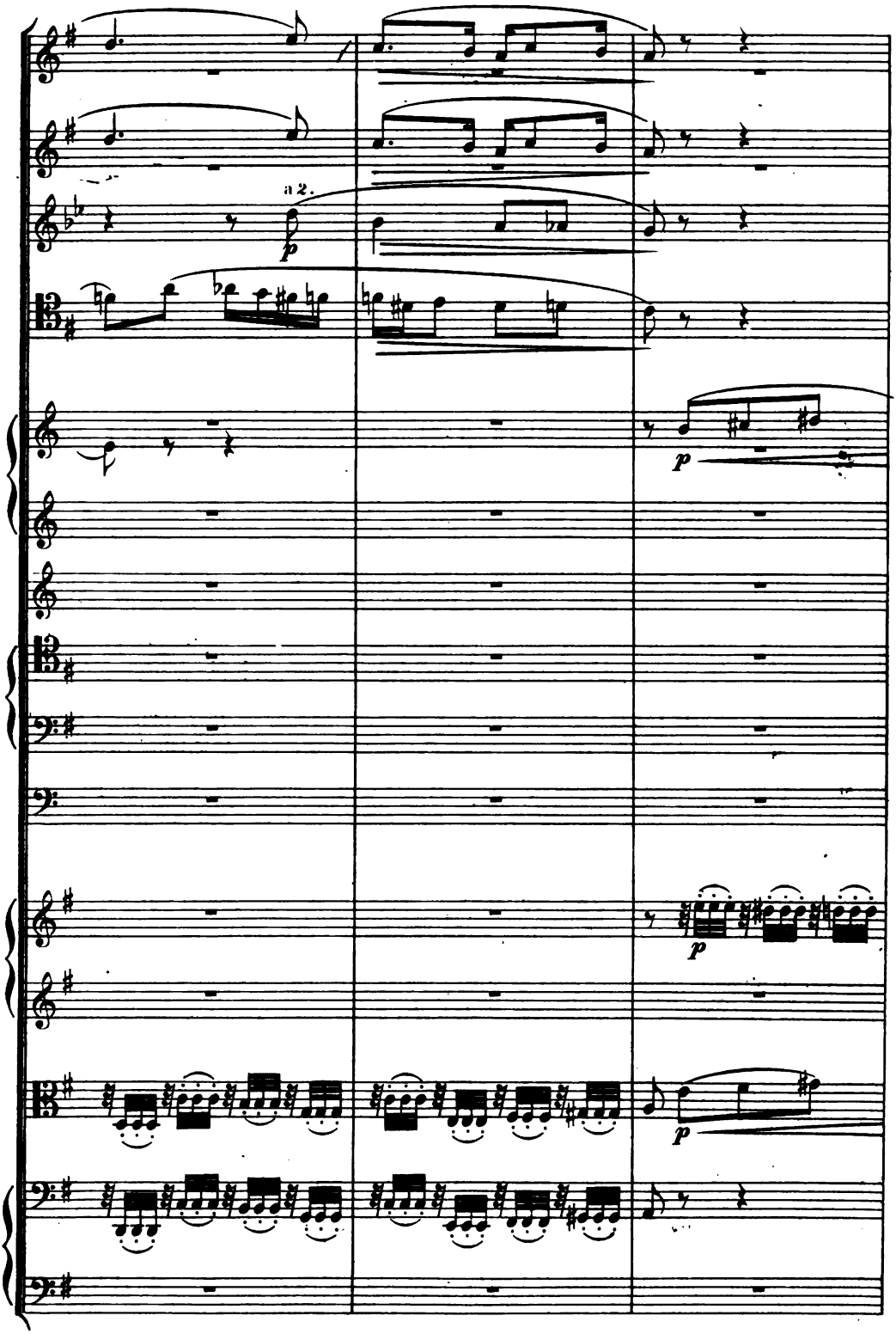




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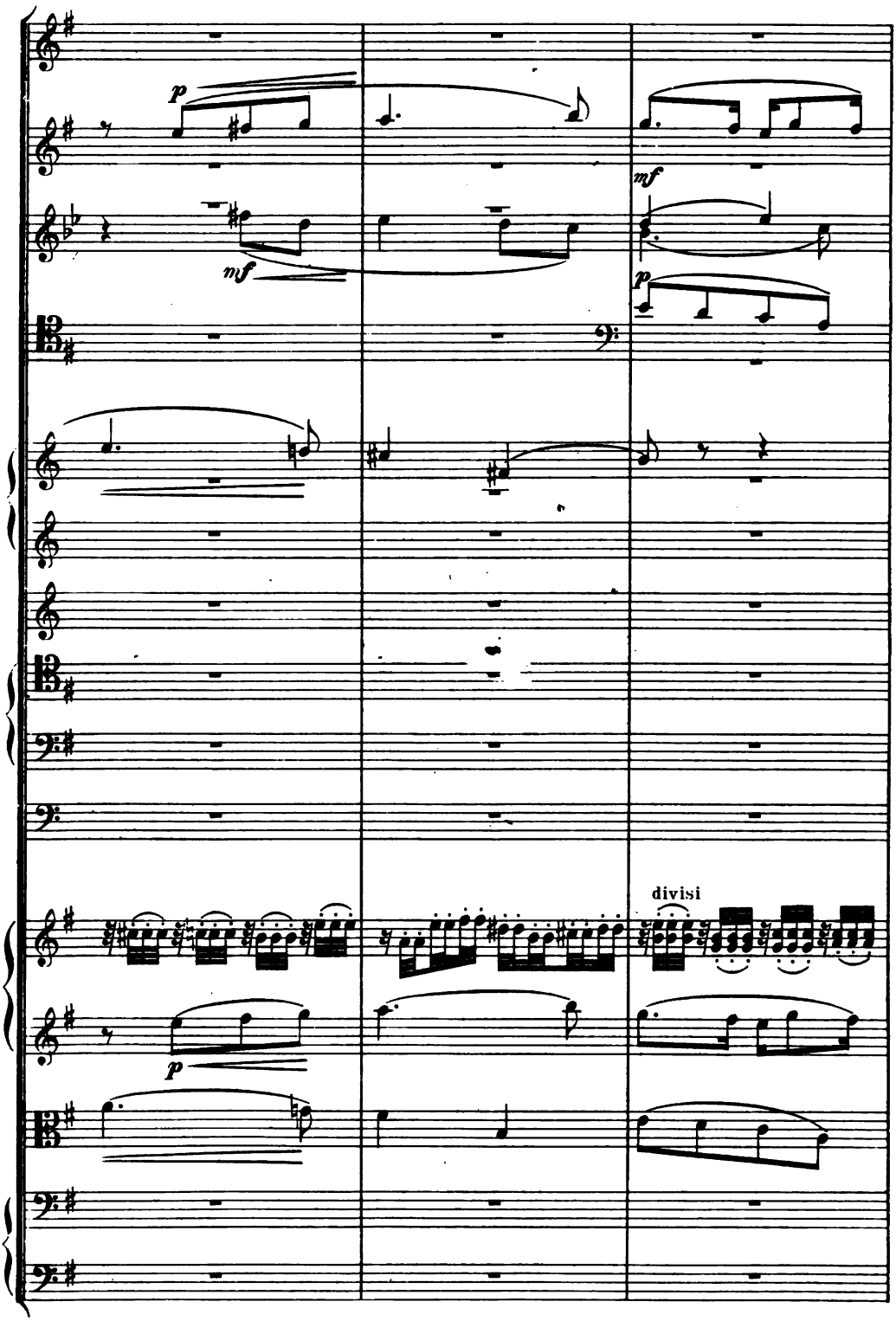




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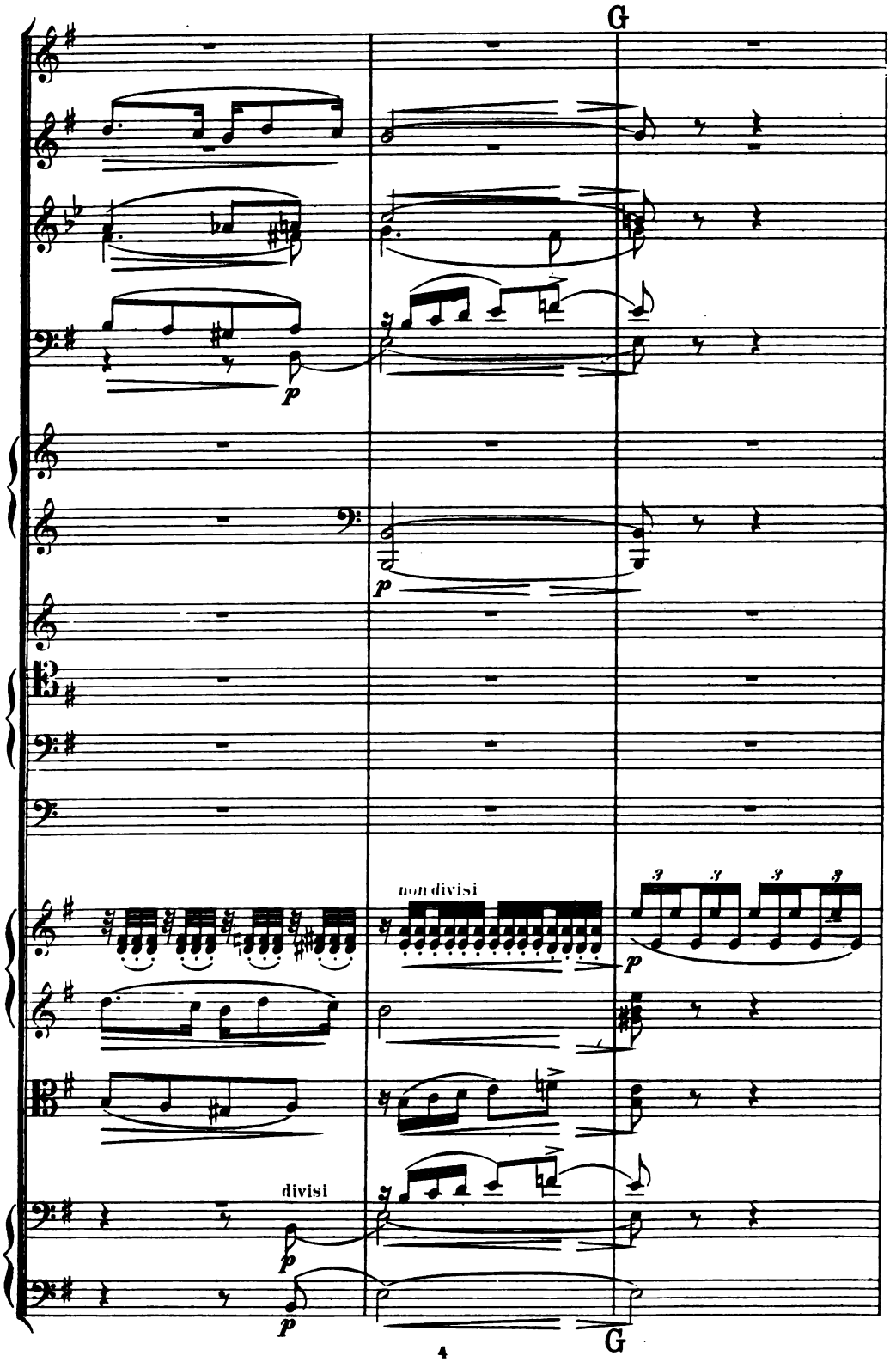




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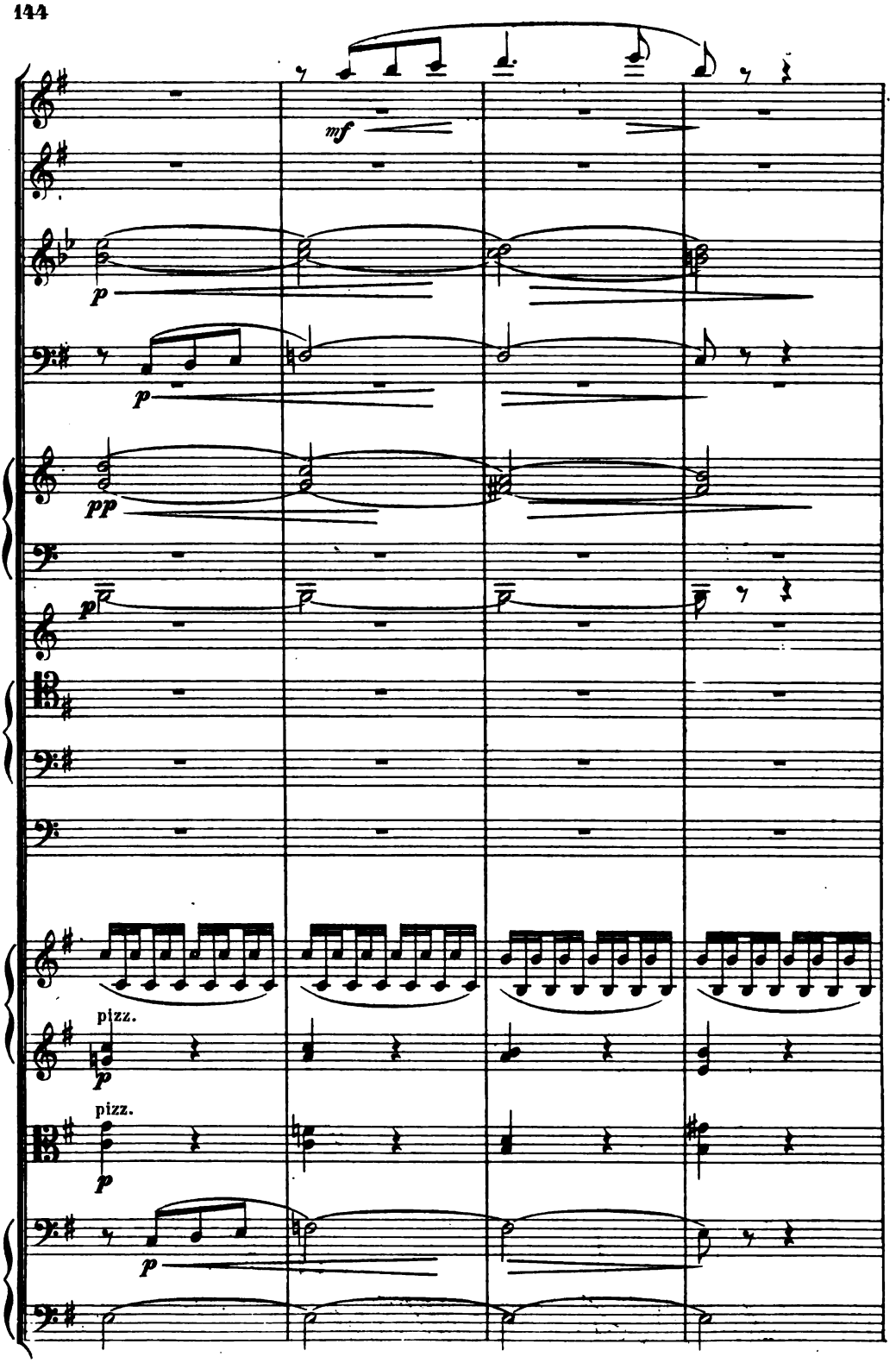




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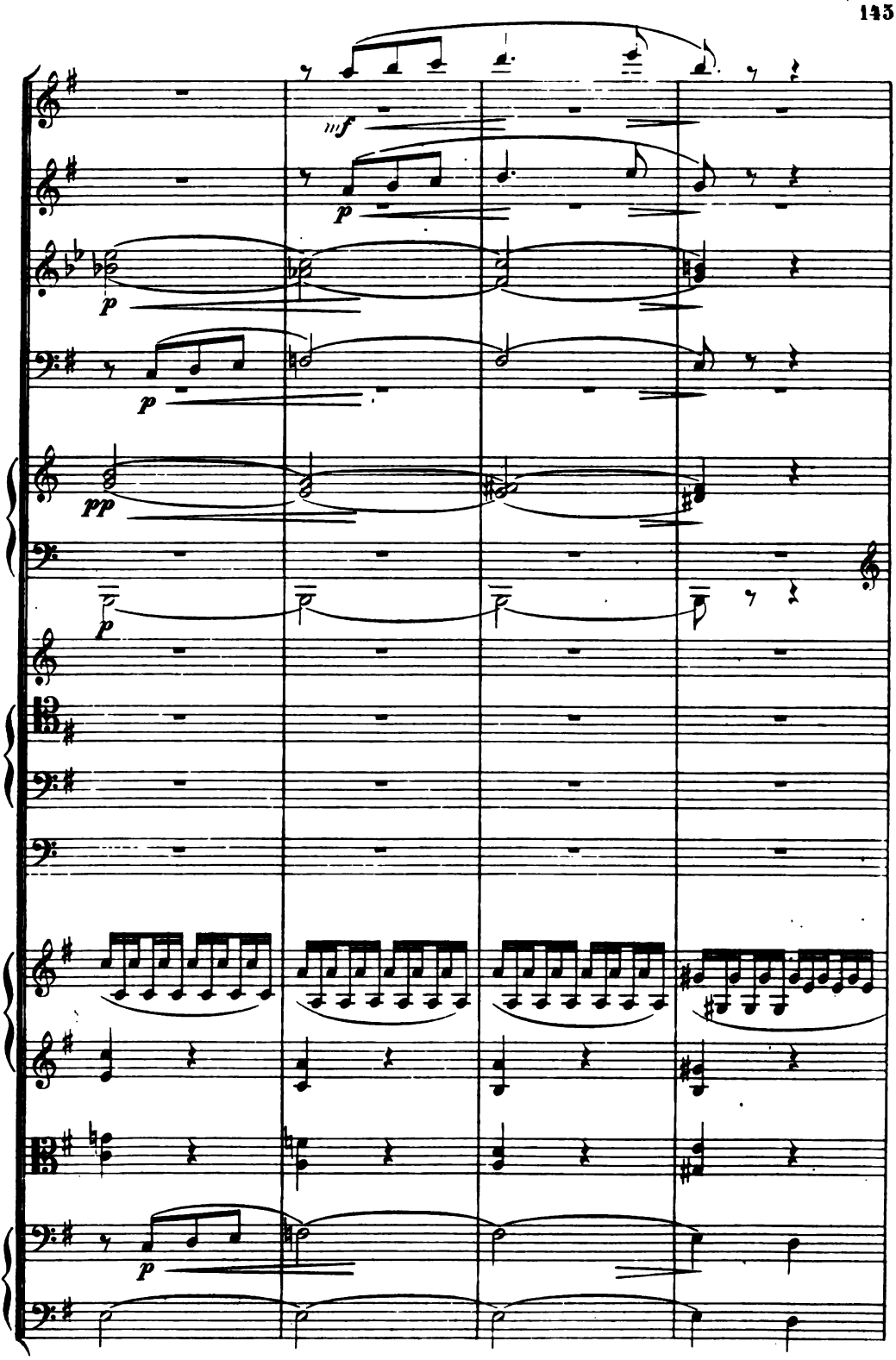




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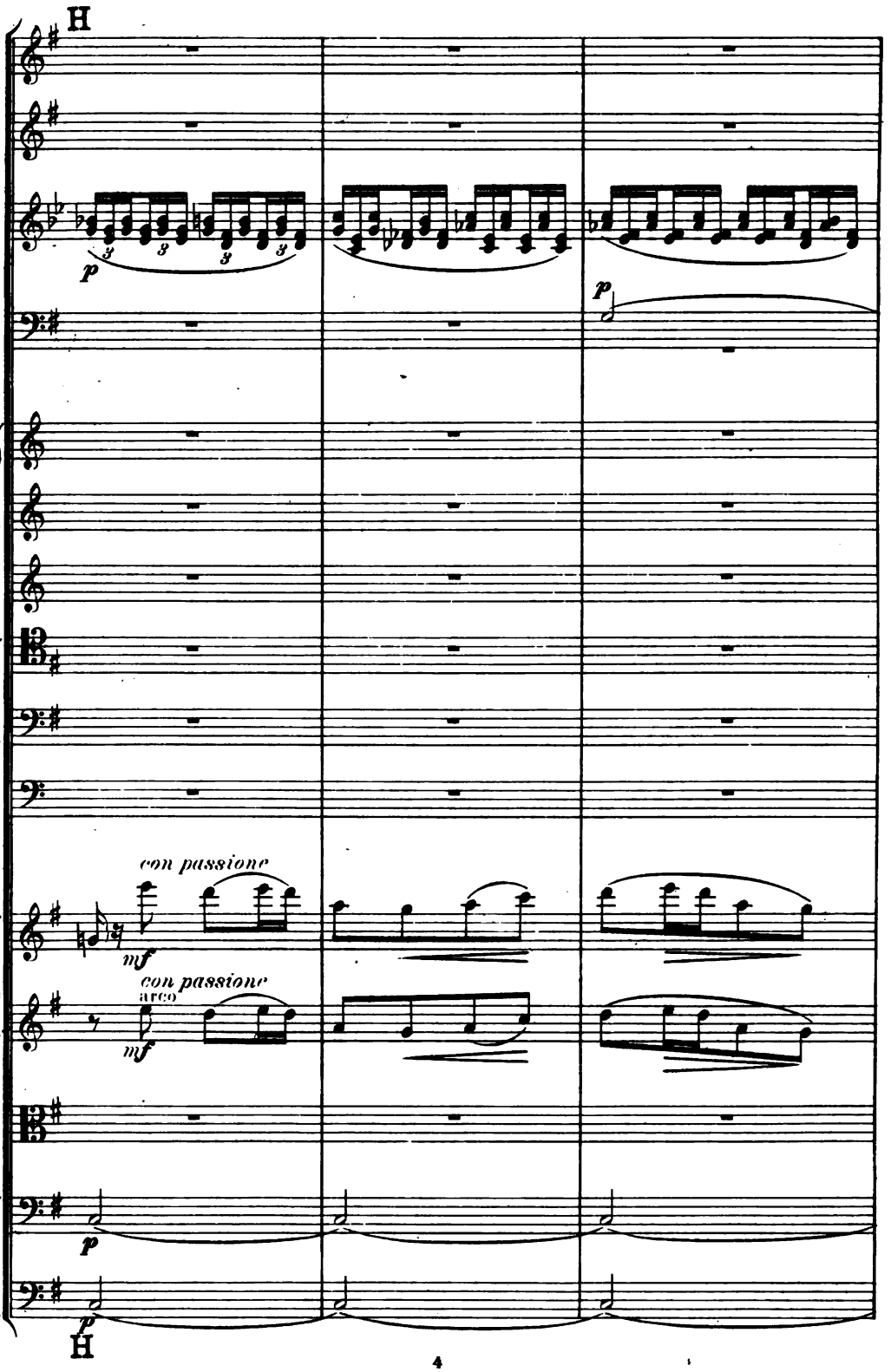




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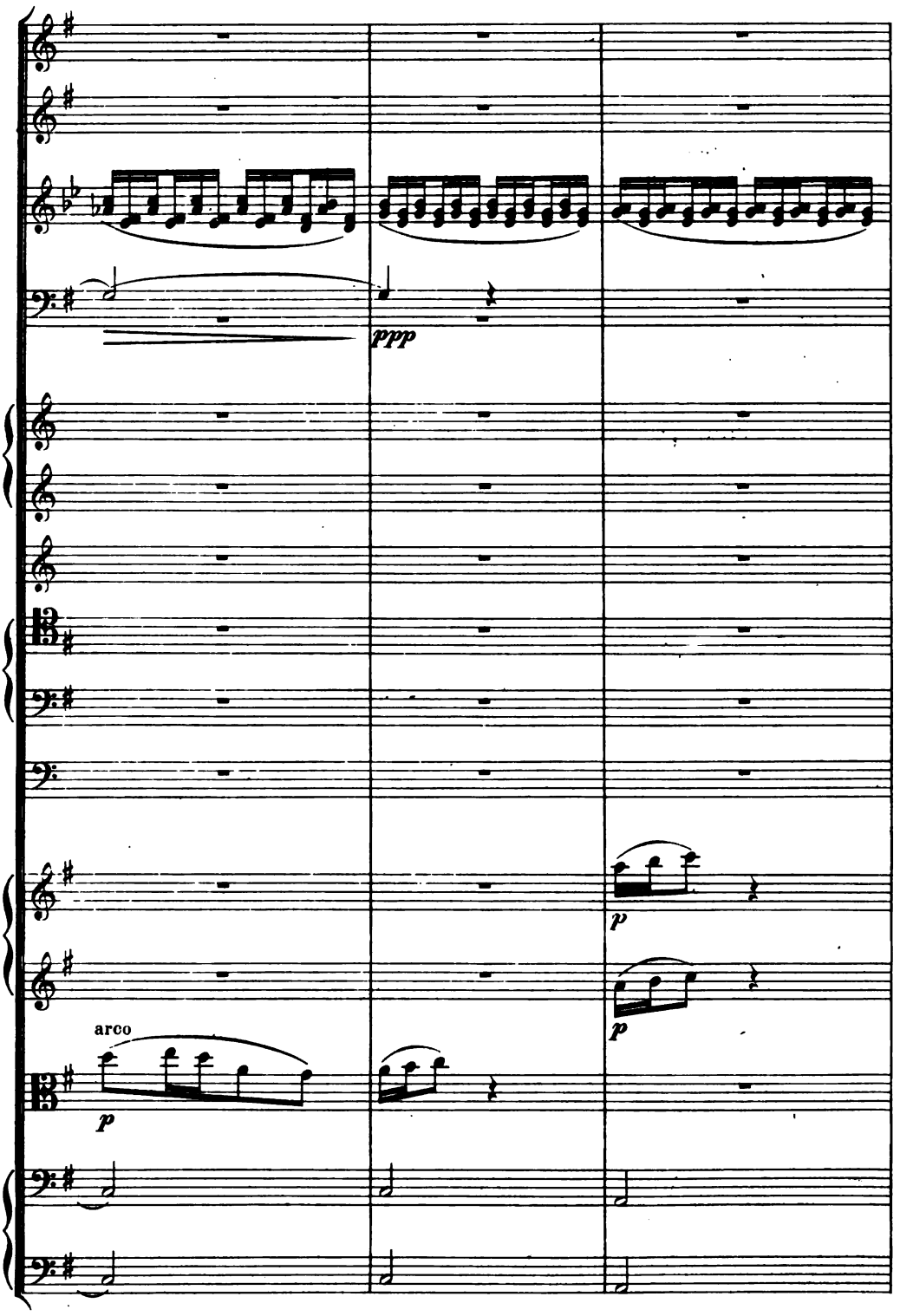




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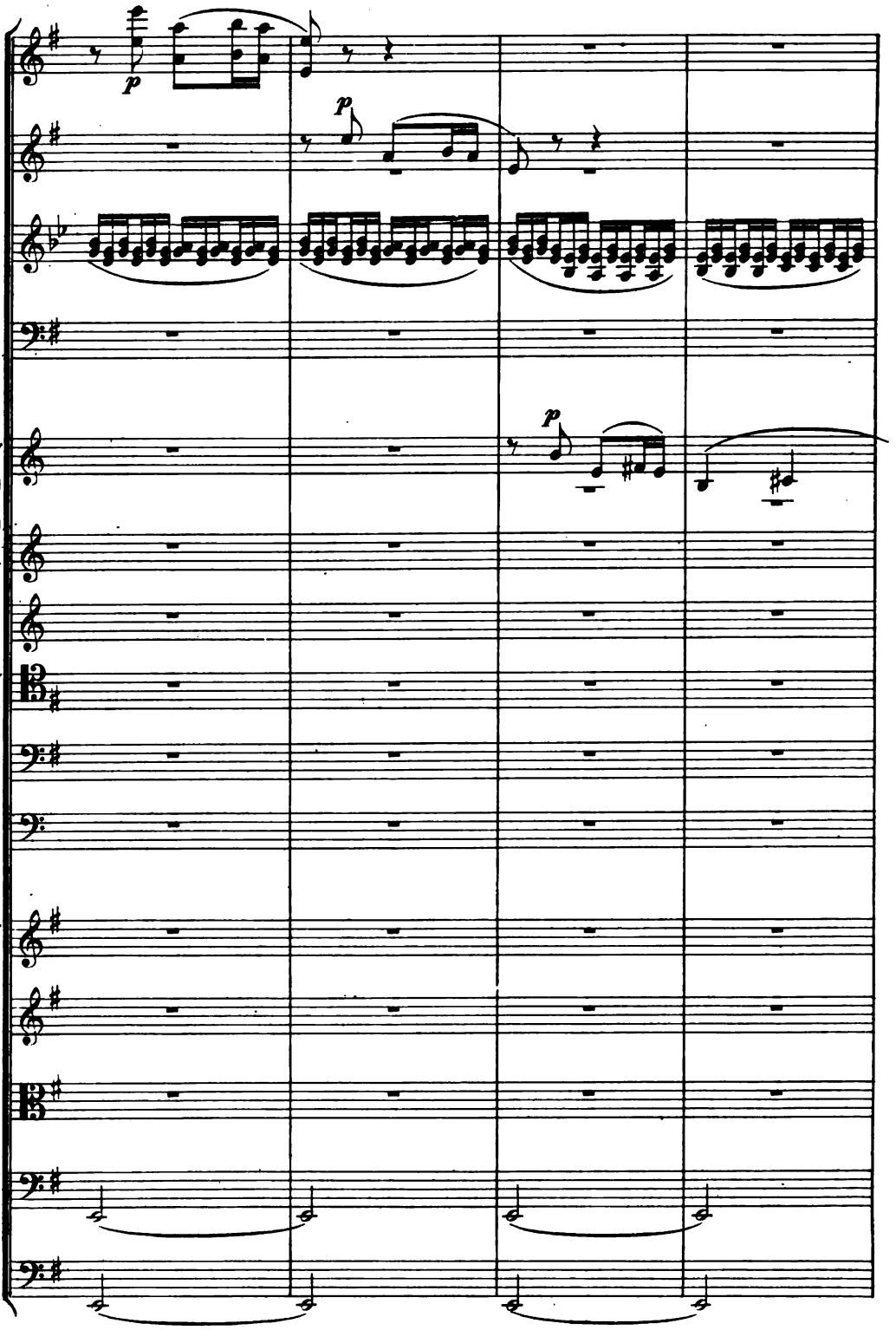




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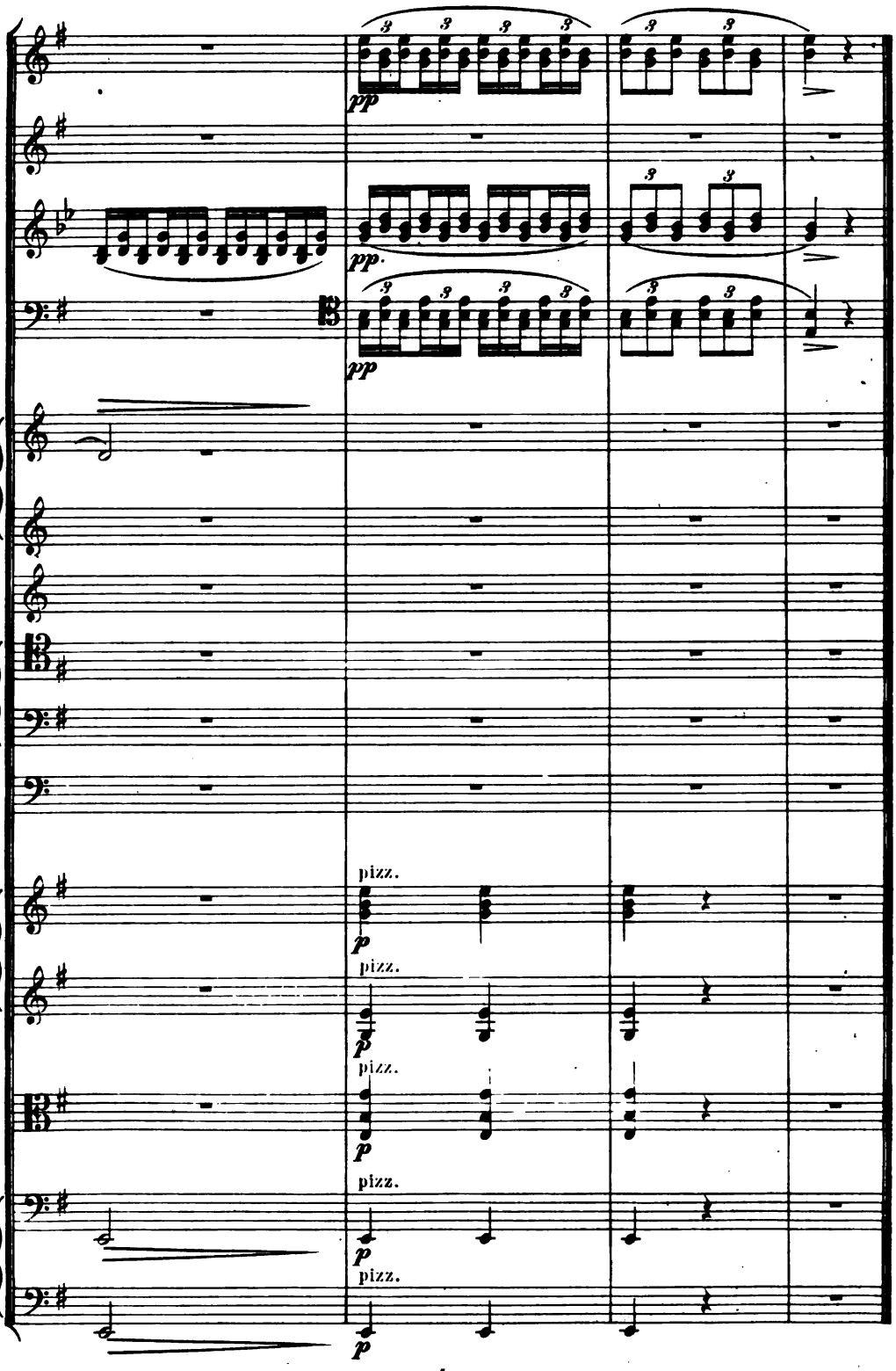




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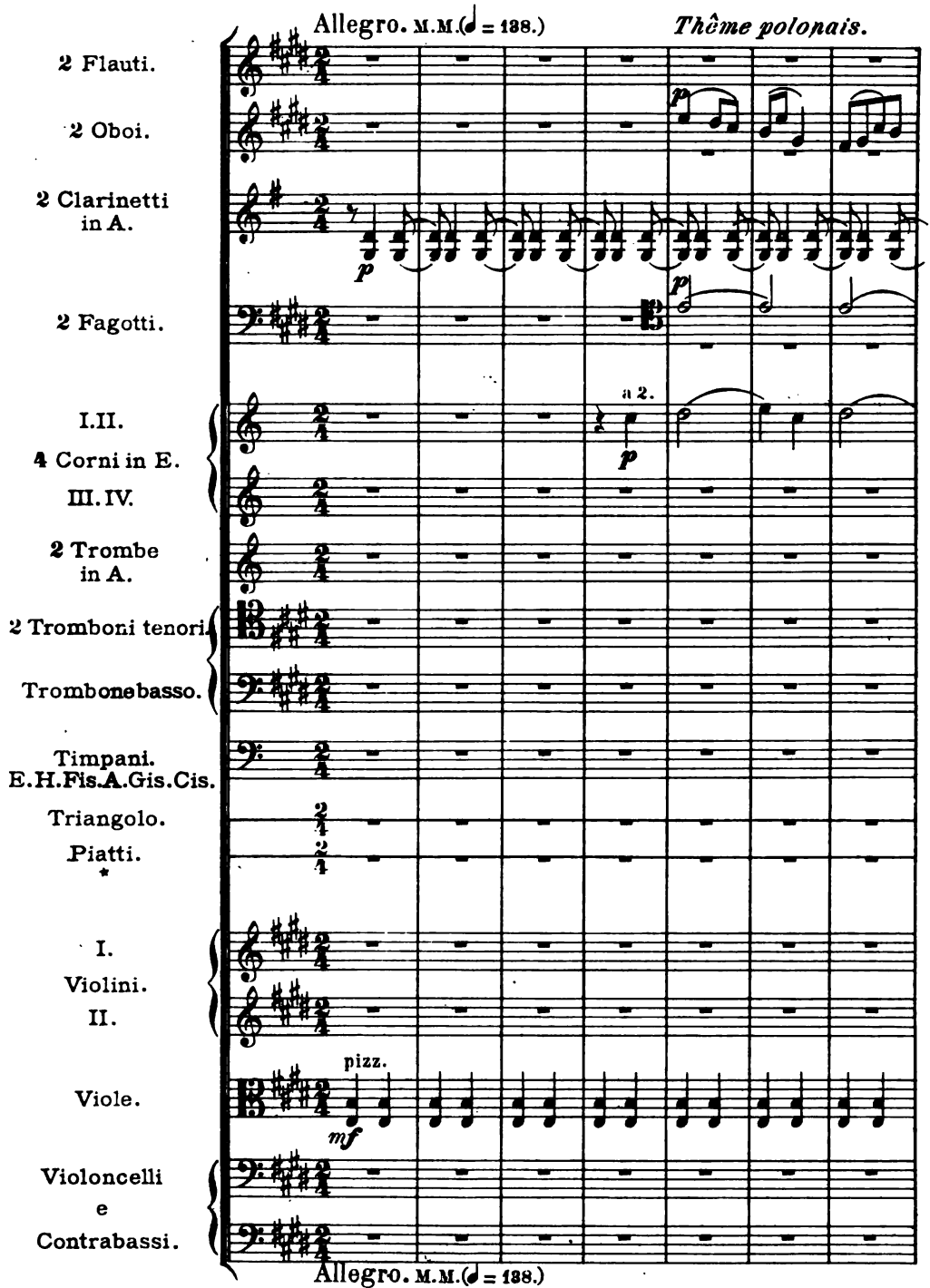
# IV. Finale.




* Le signe ⊢ placé sur la note designe le coup de la baguette de timbale sur les piatti. Le signe O designe le coup des piatti l'un contre l'autre comme à l'ordinaire.

Знакъ ⊢ поставленный надъ нотой означаетъ удары палочкой по тарелкѣ. Знакъ O означаетъ удары тарелокъ одна о другую.



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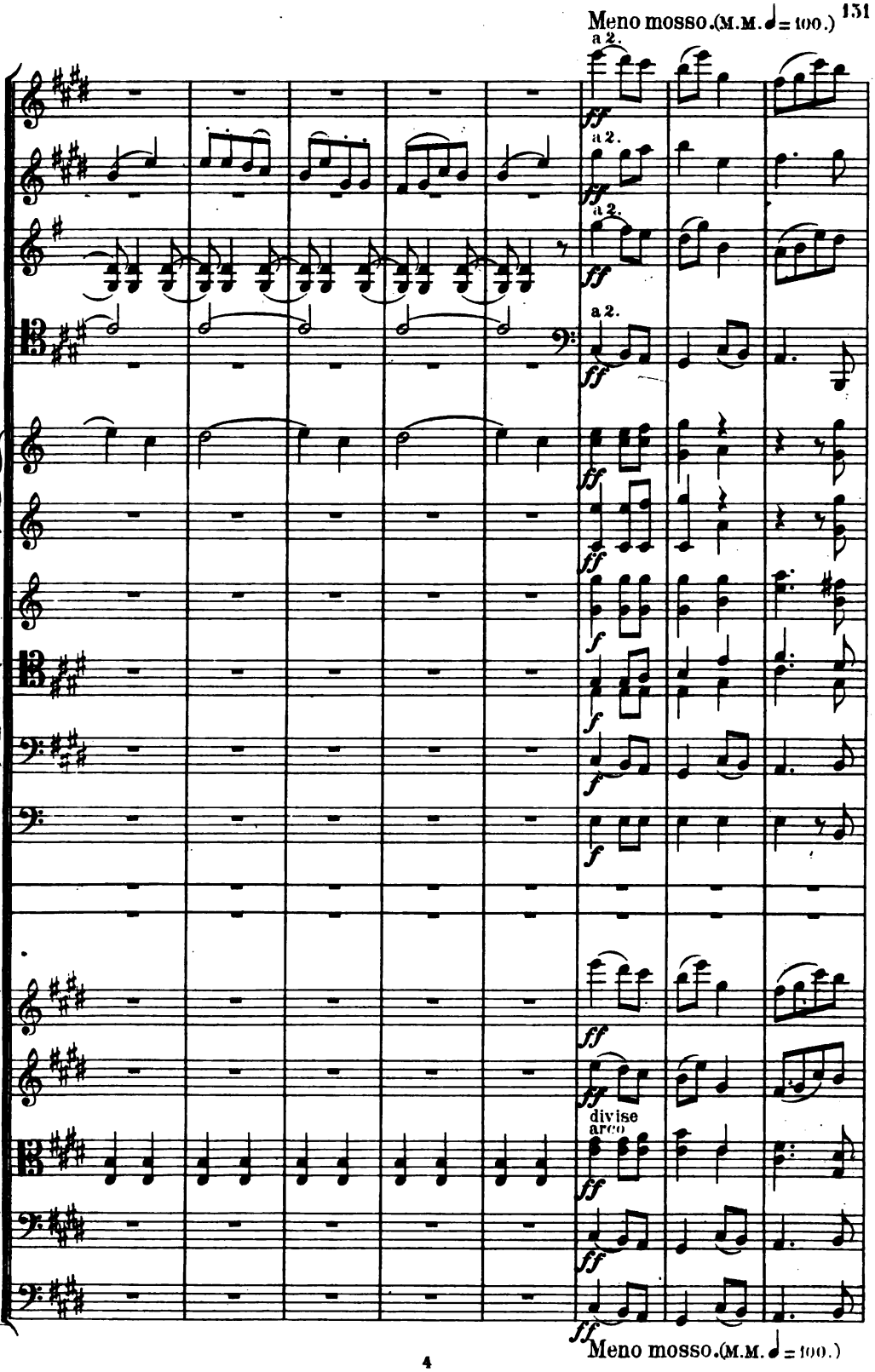




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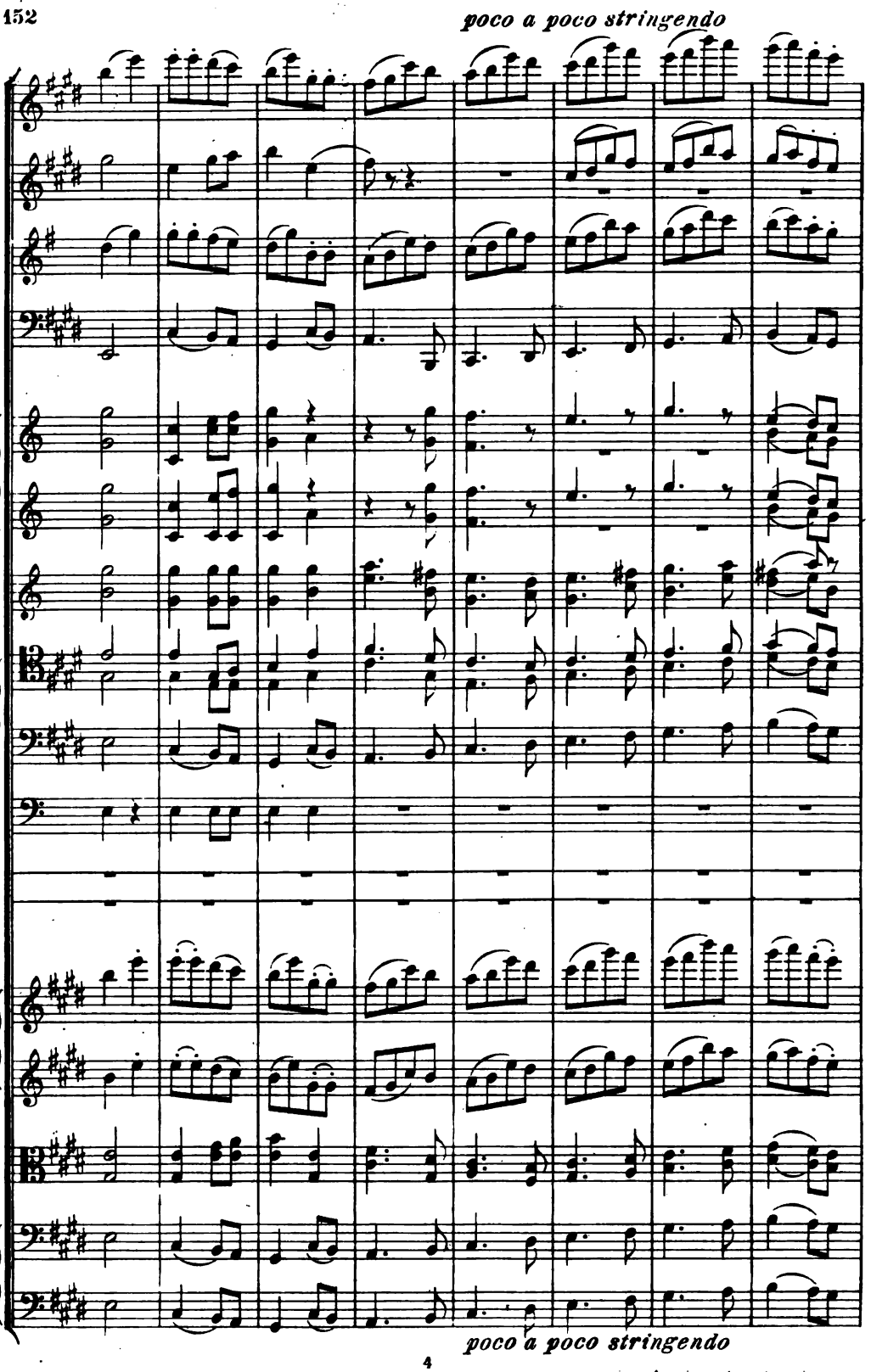




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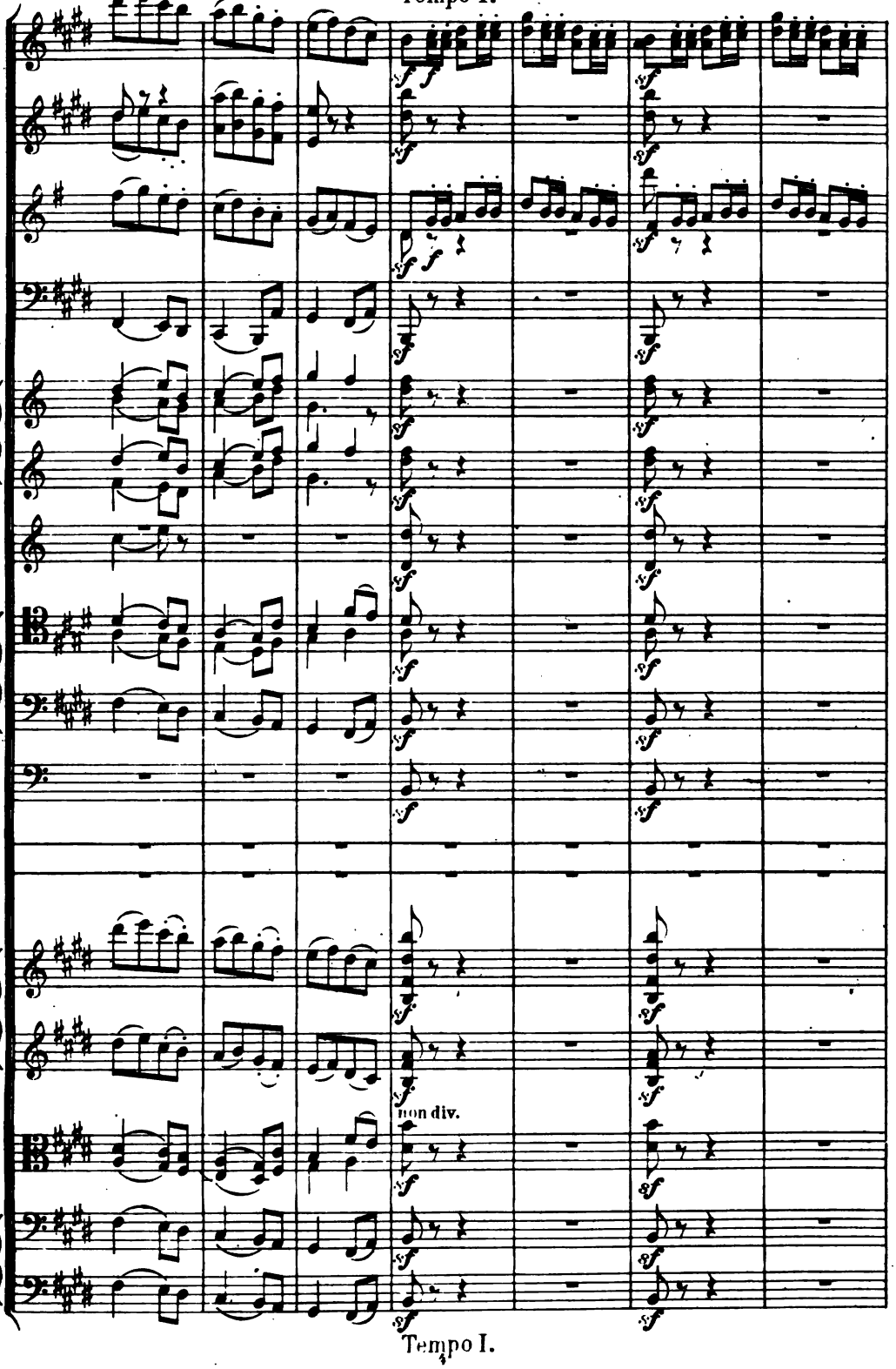
Tempo I.

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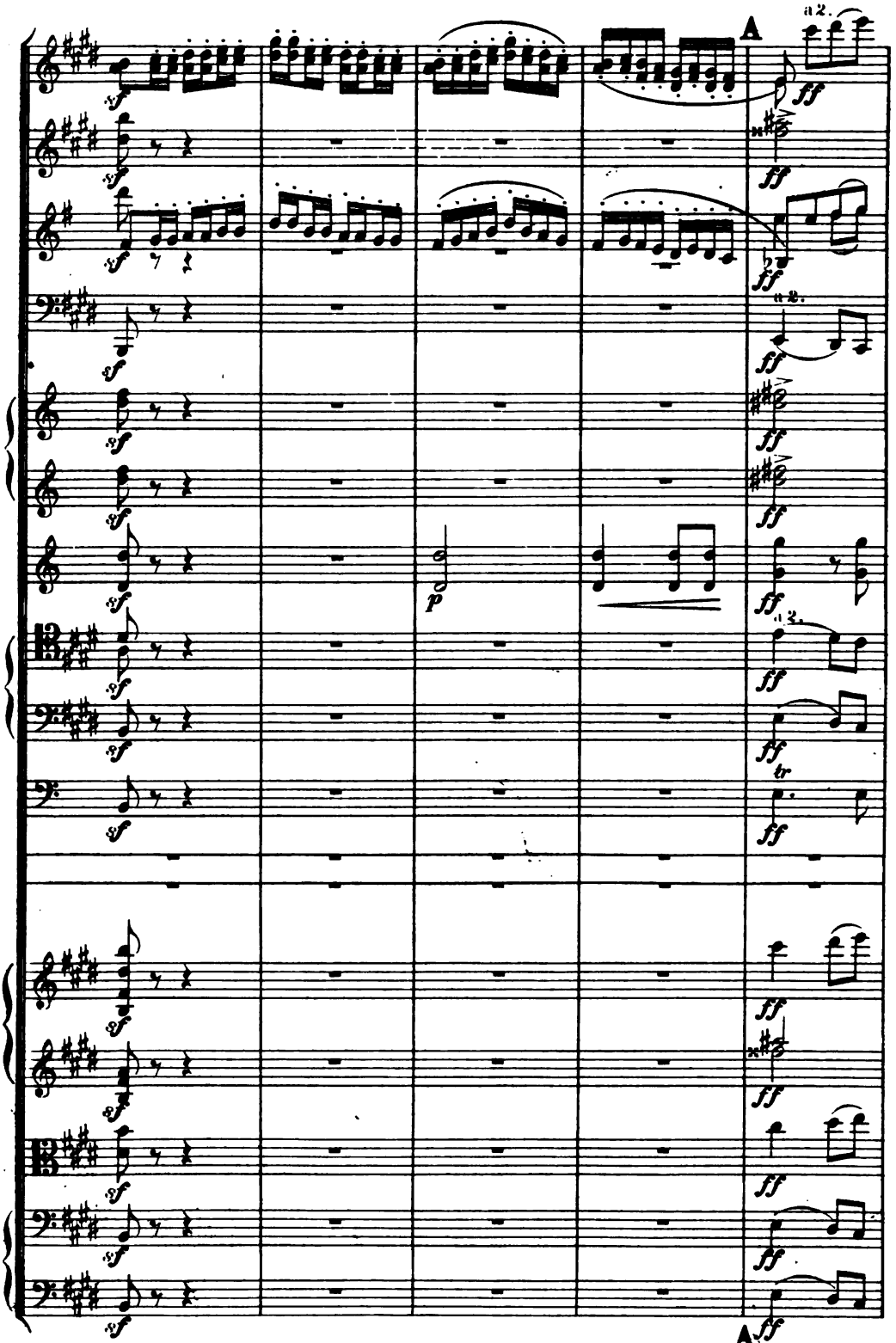




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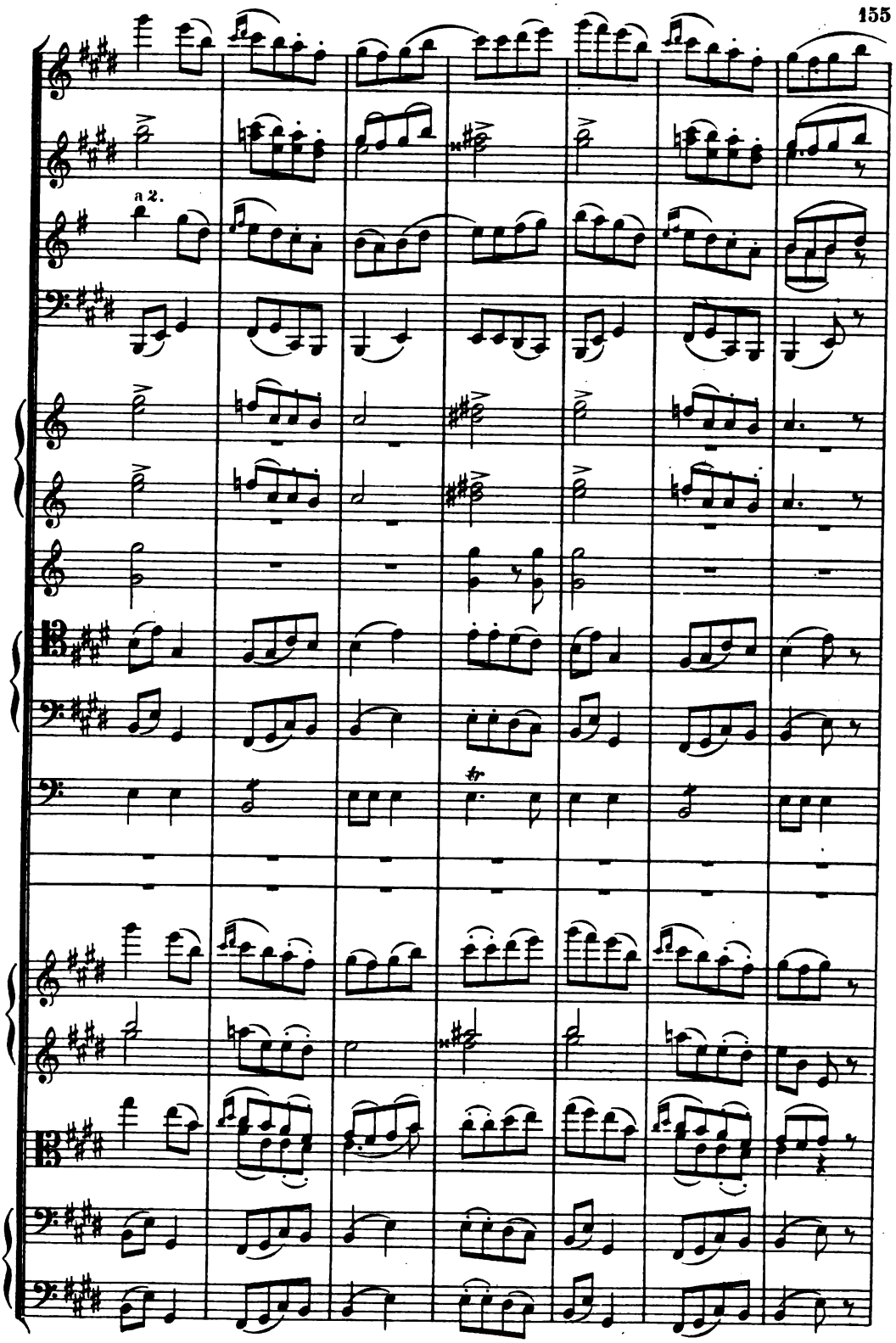




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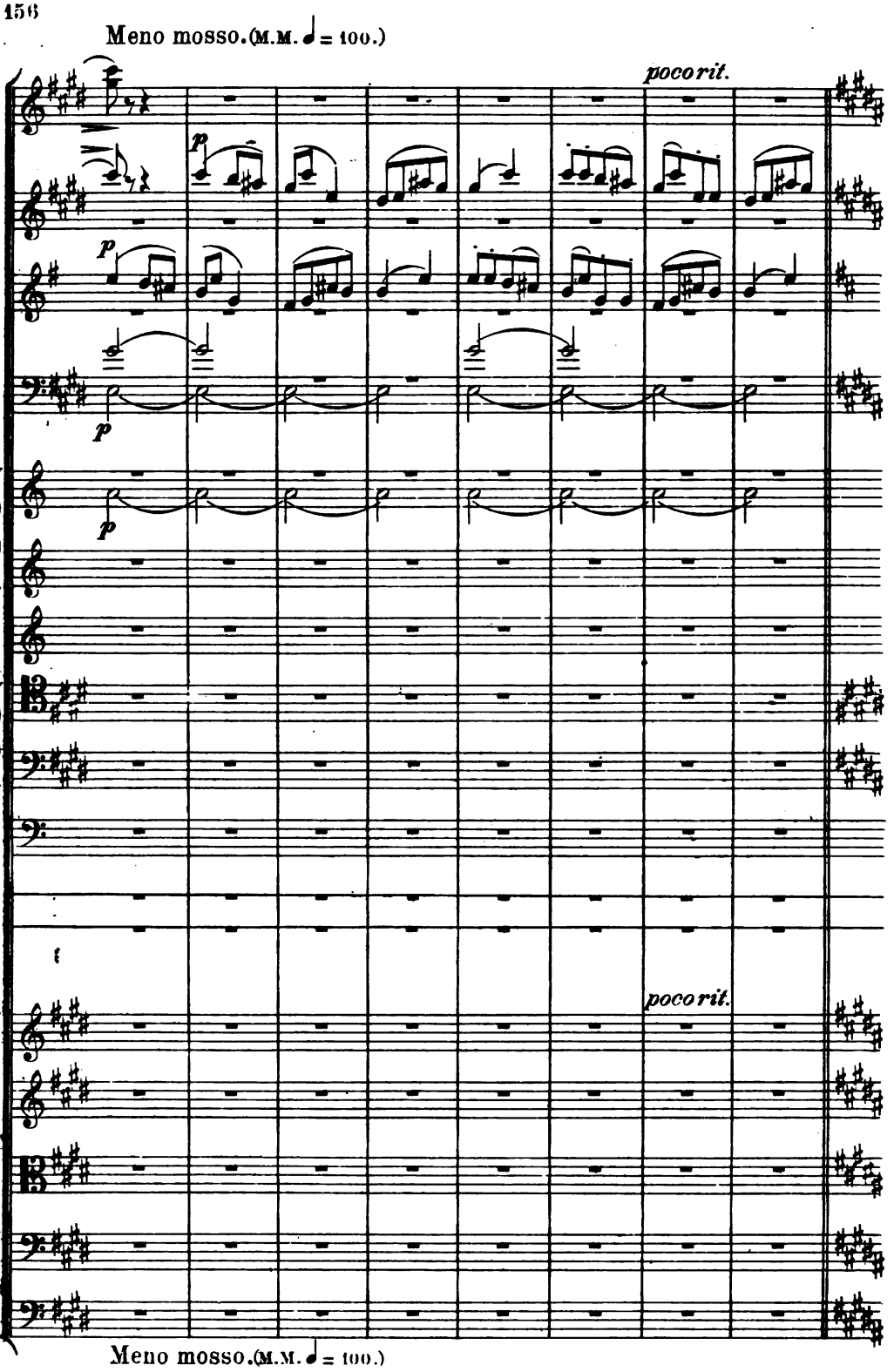




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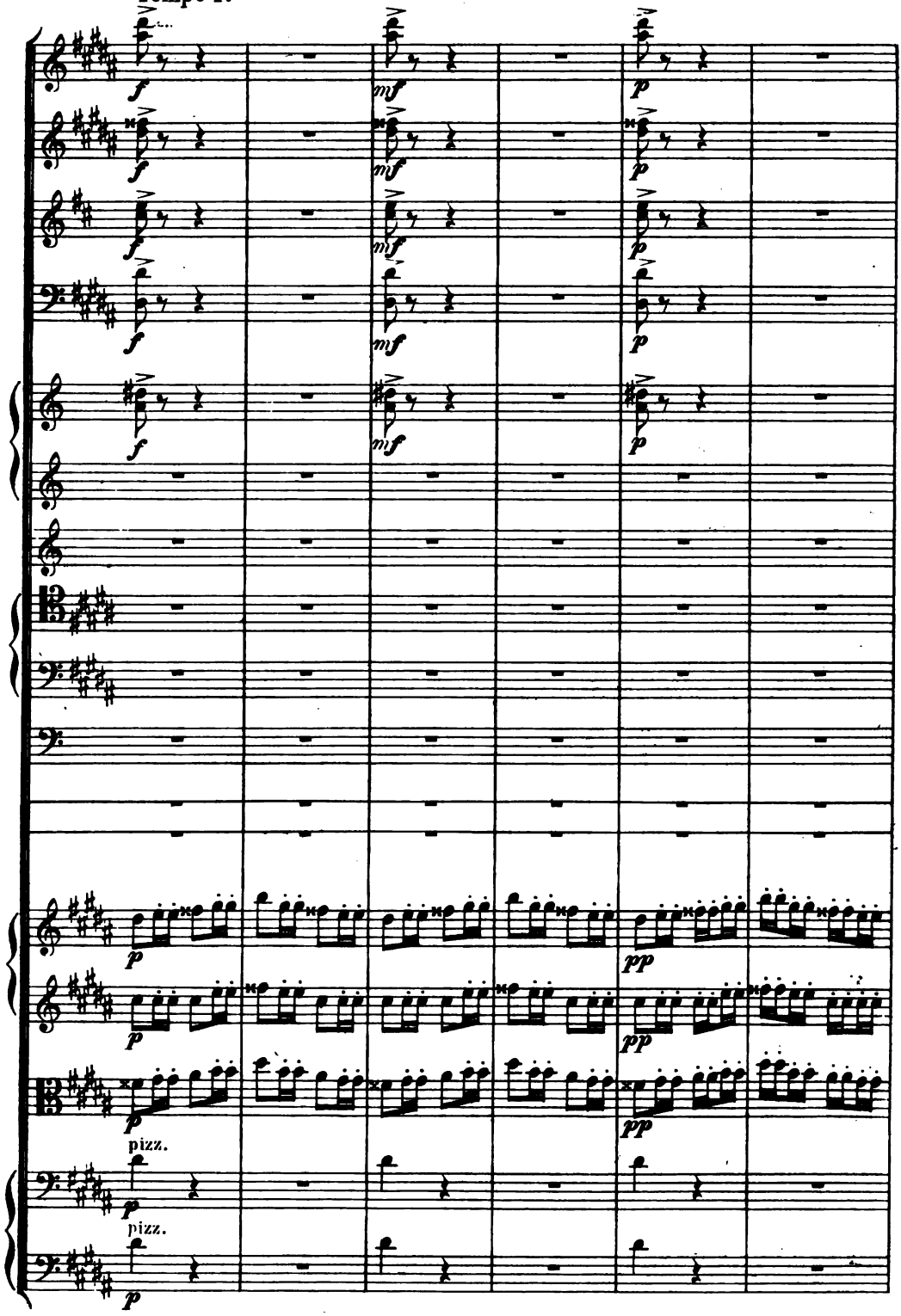


Tempo I.



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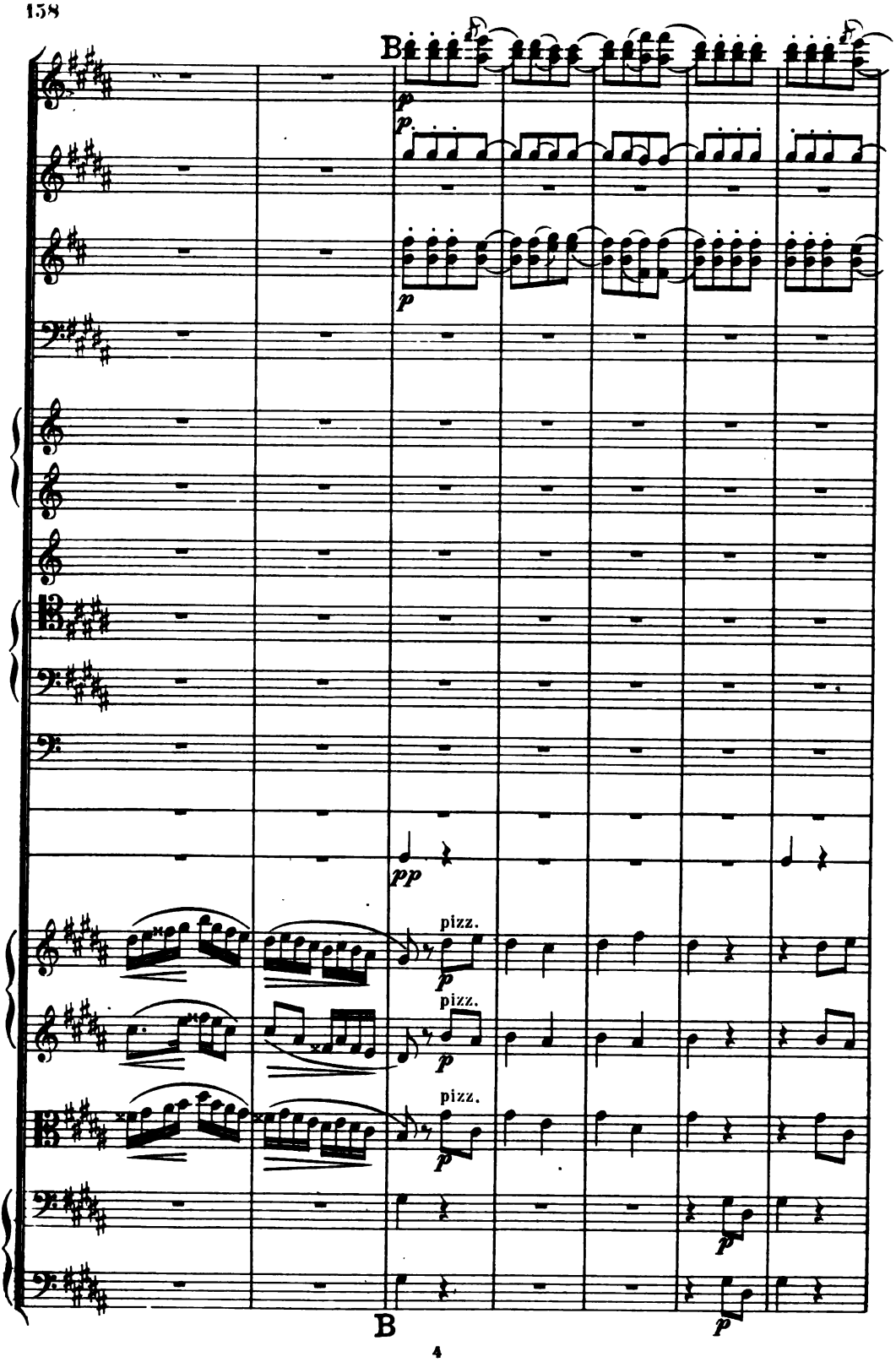




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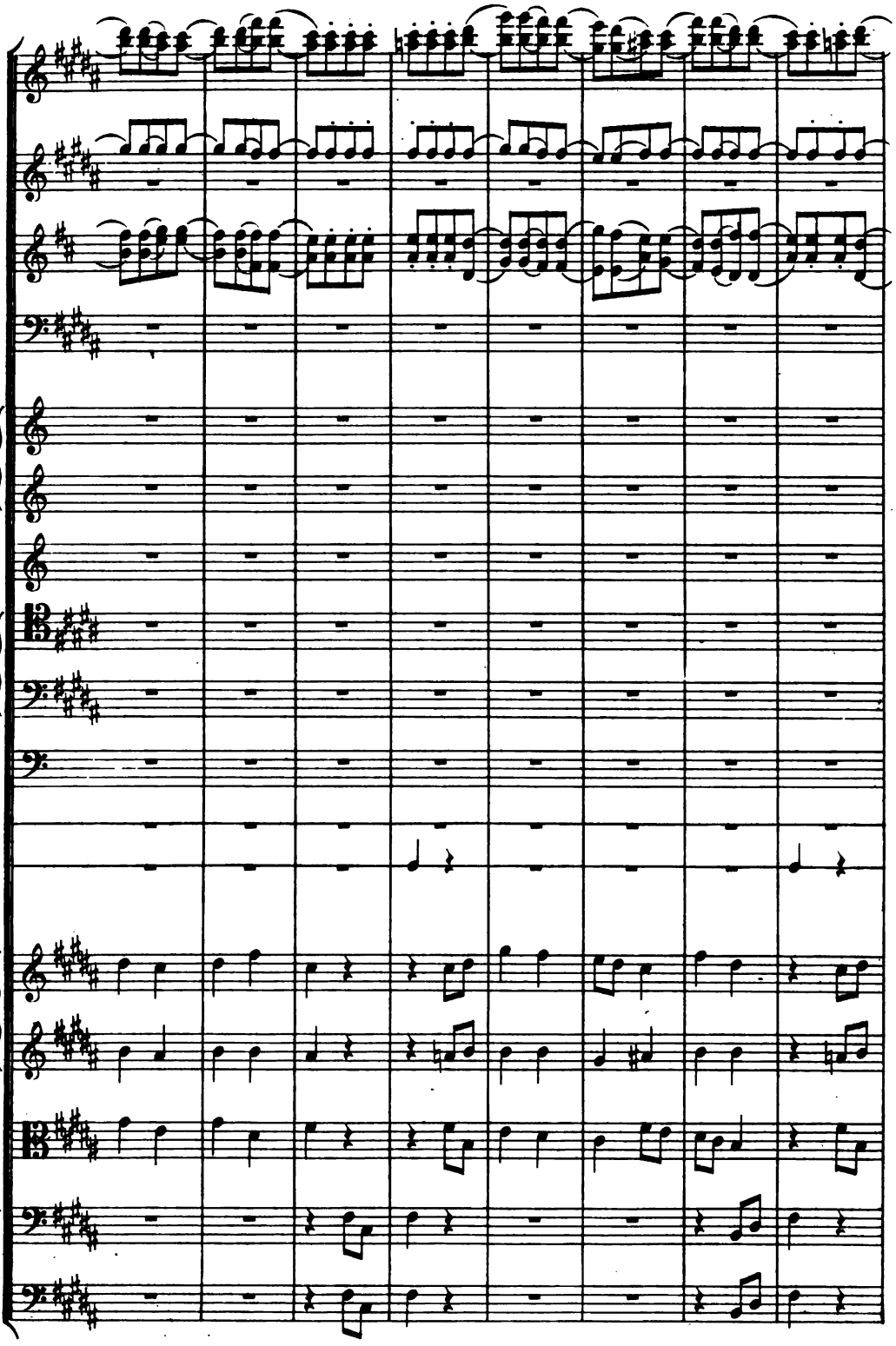



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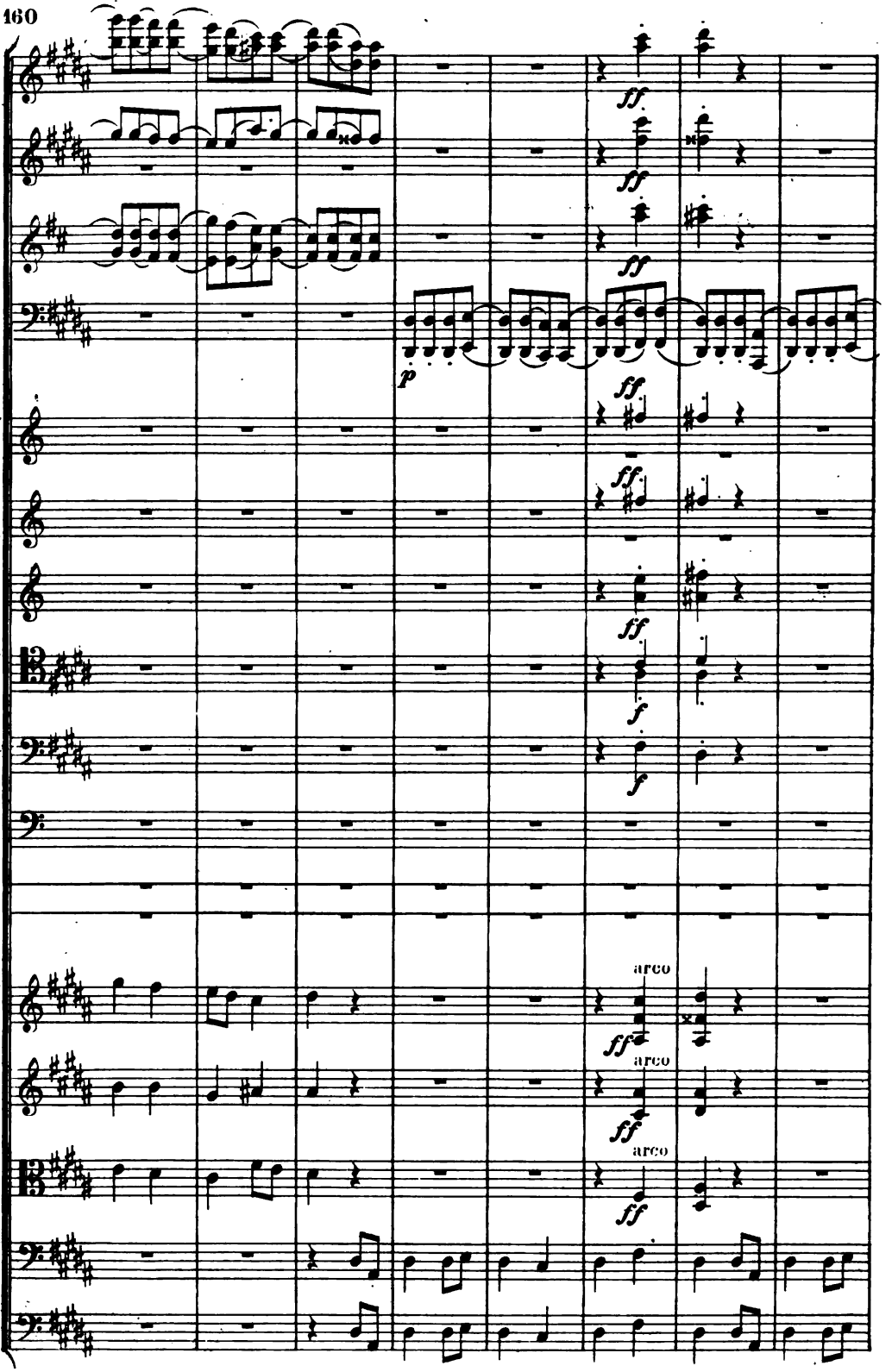




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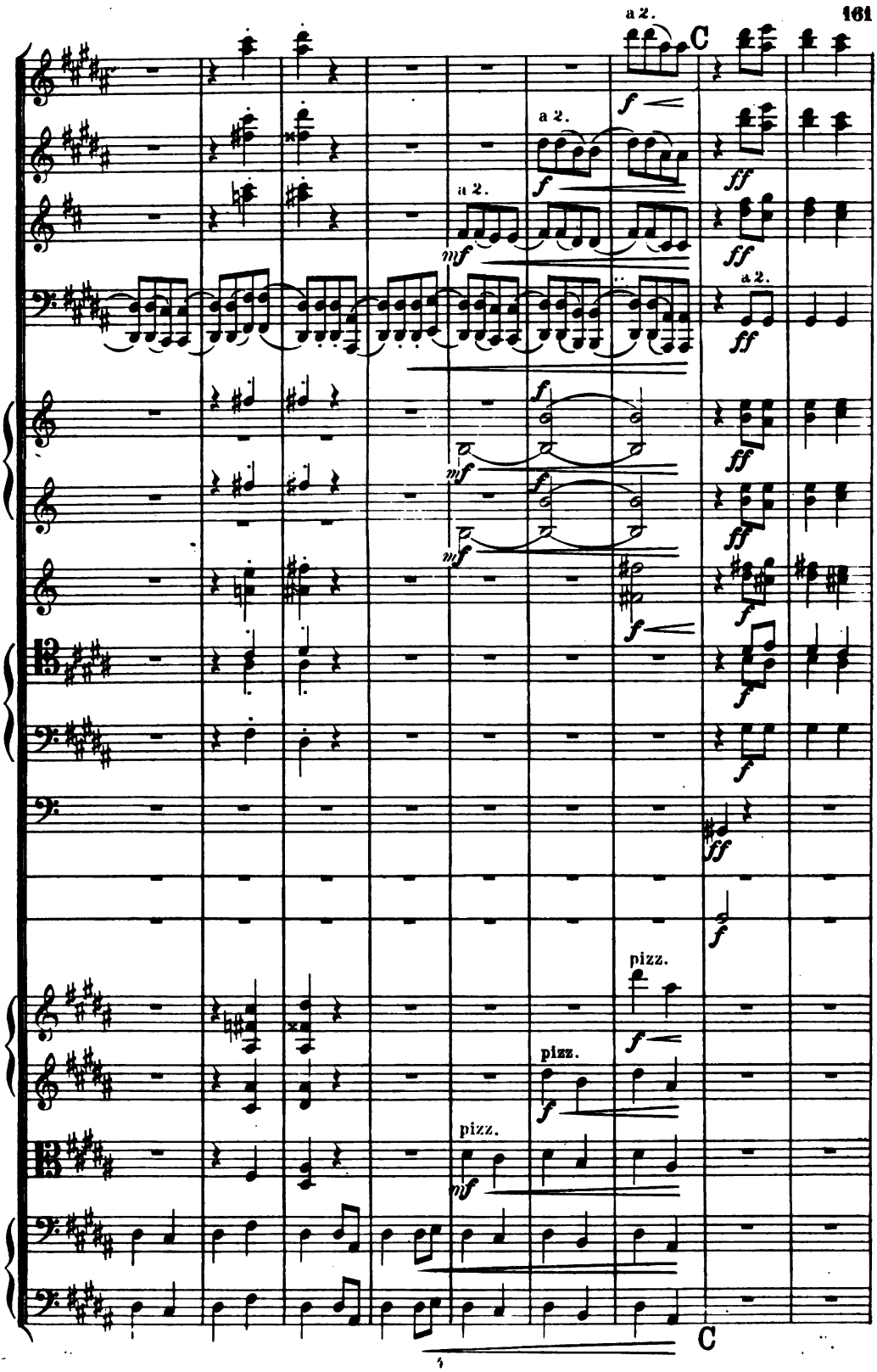


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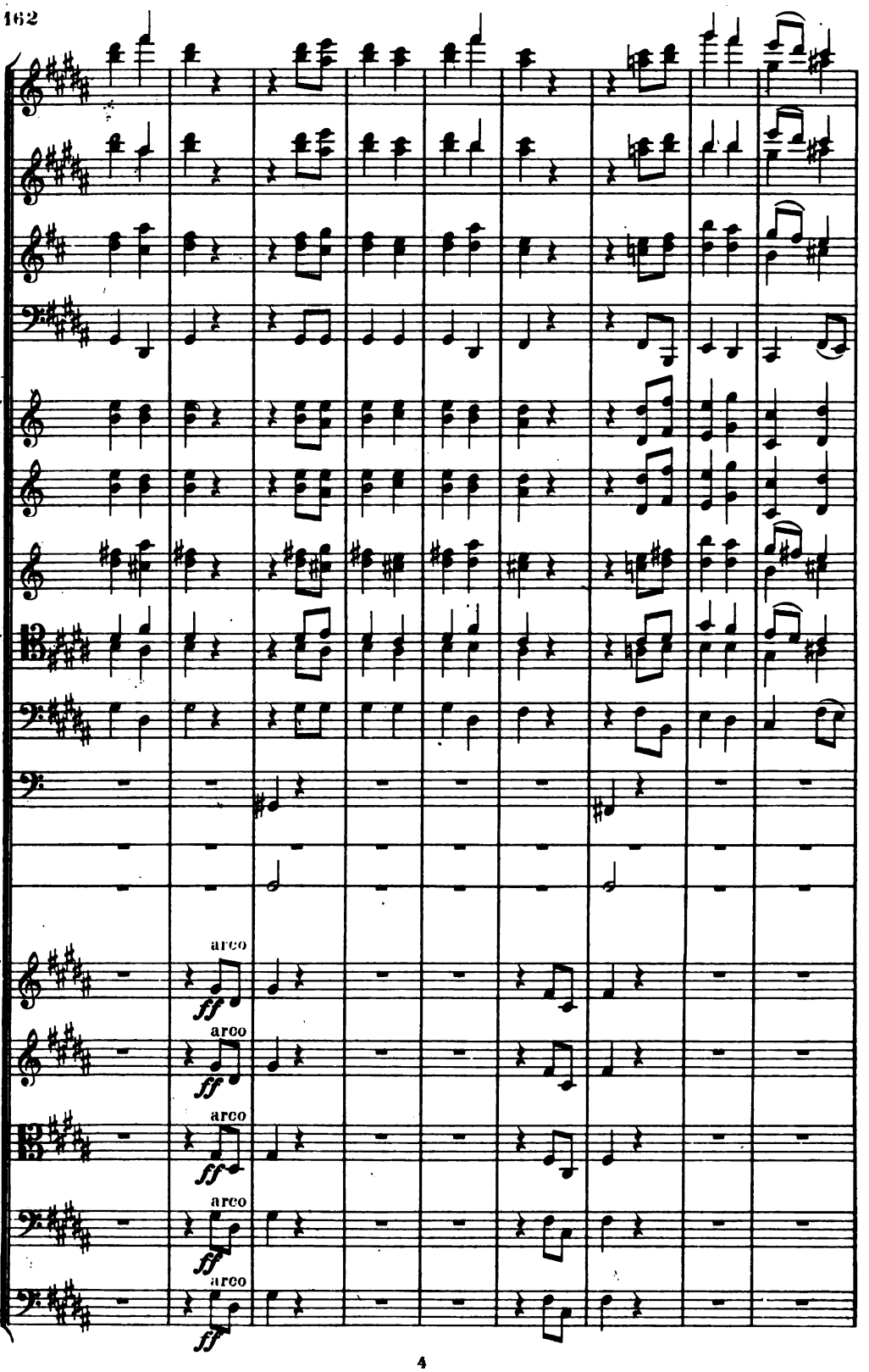




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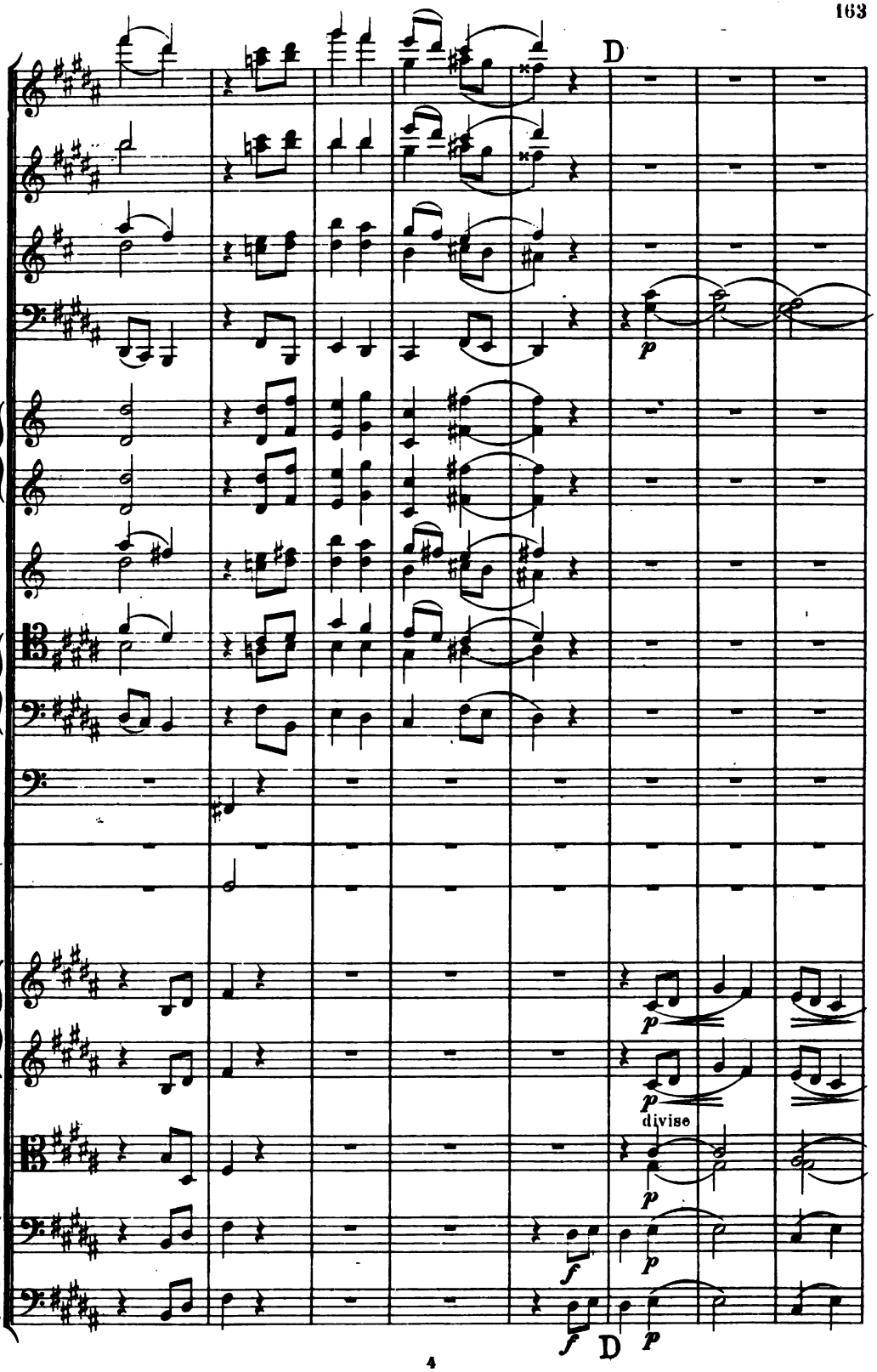




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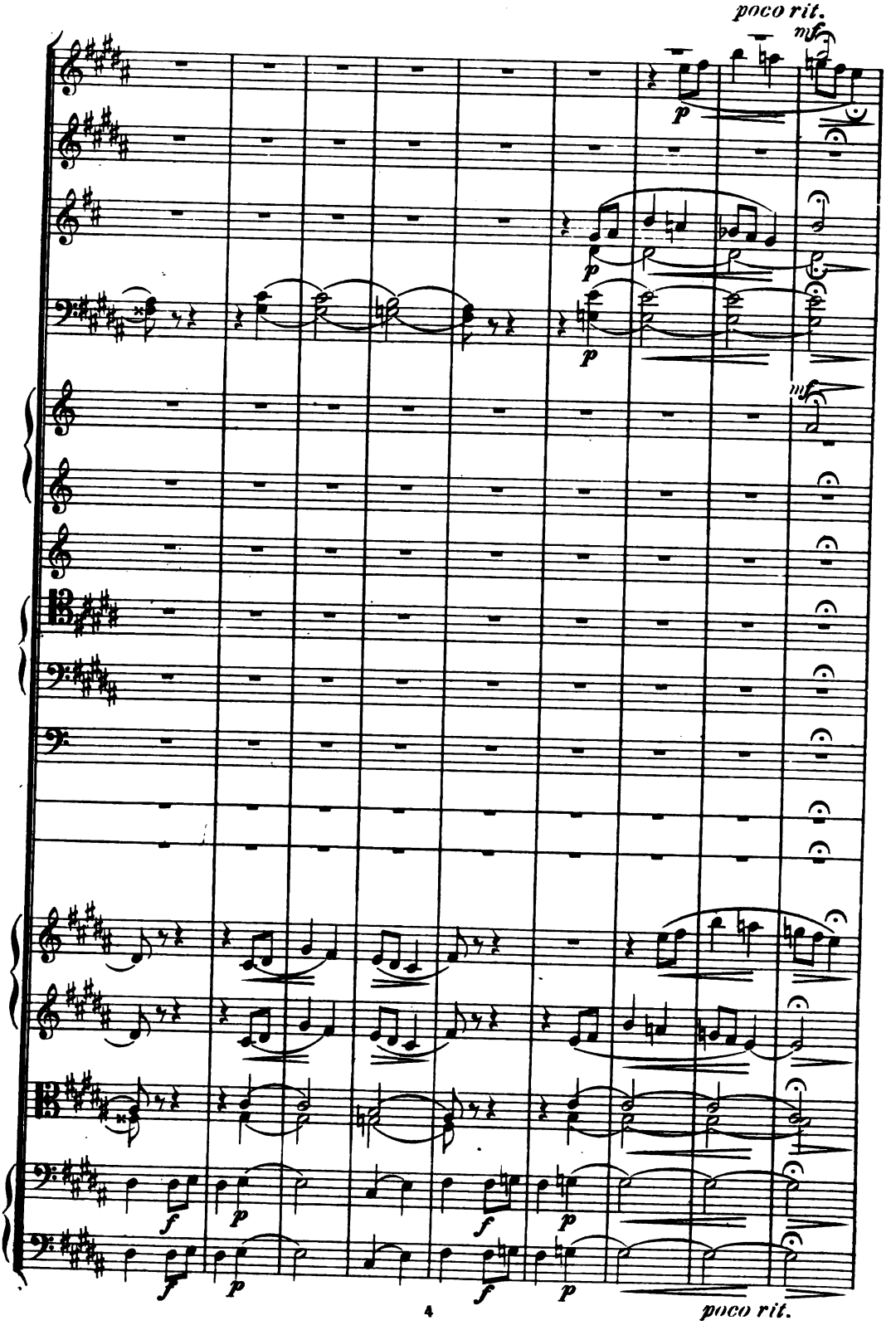




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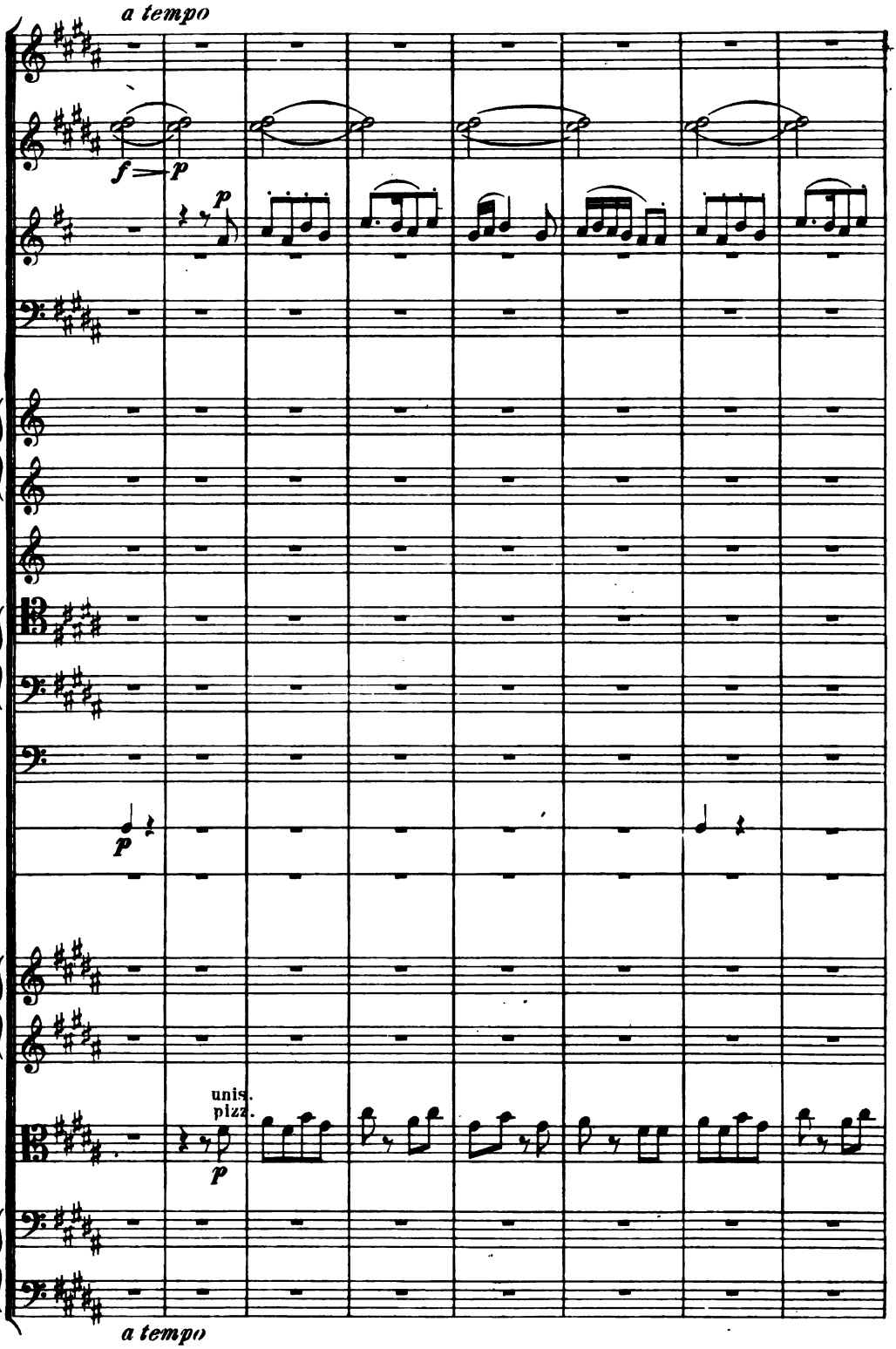




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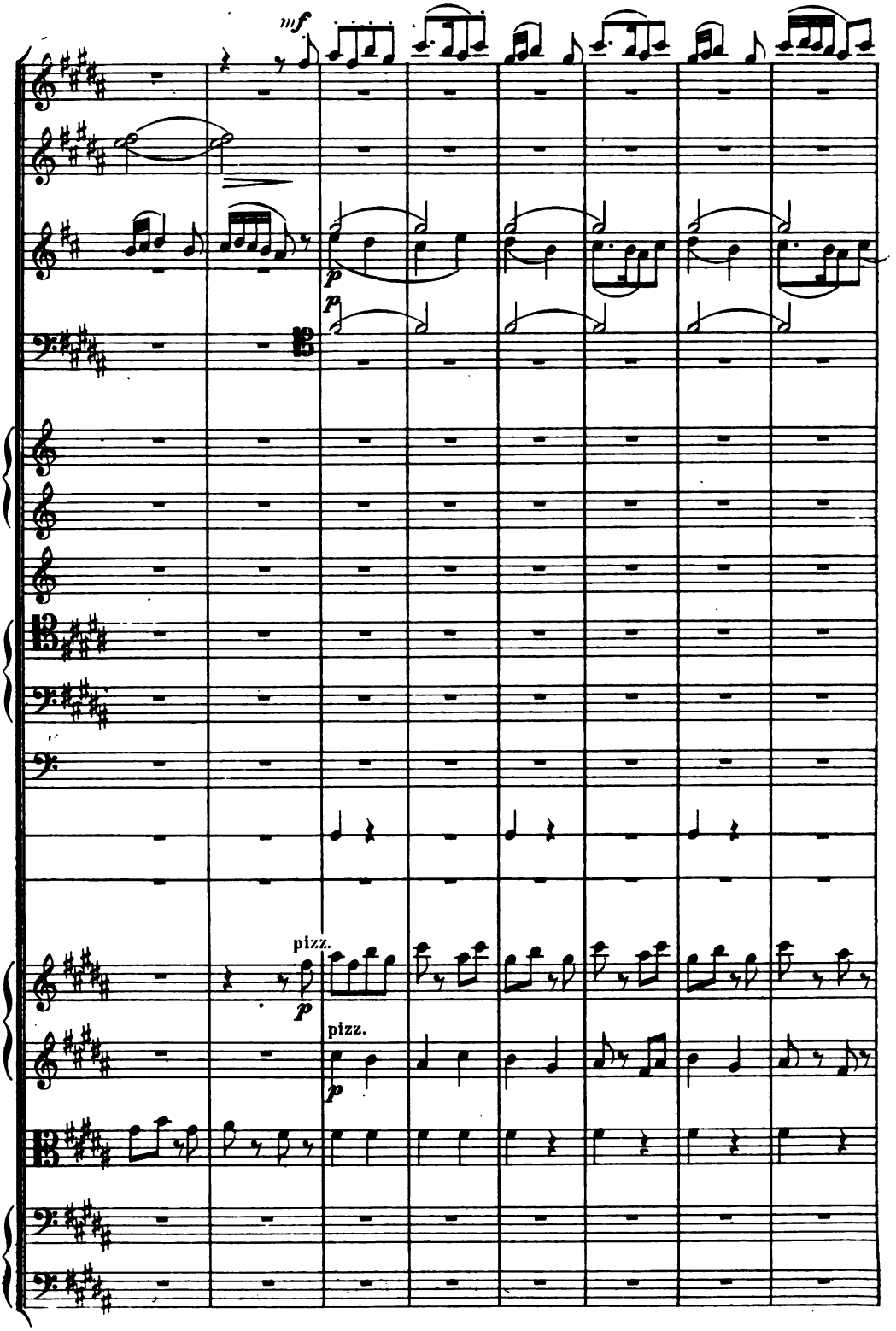




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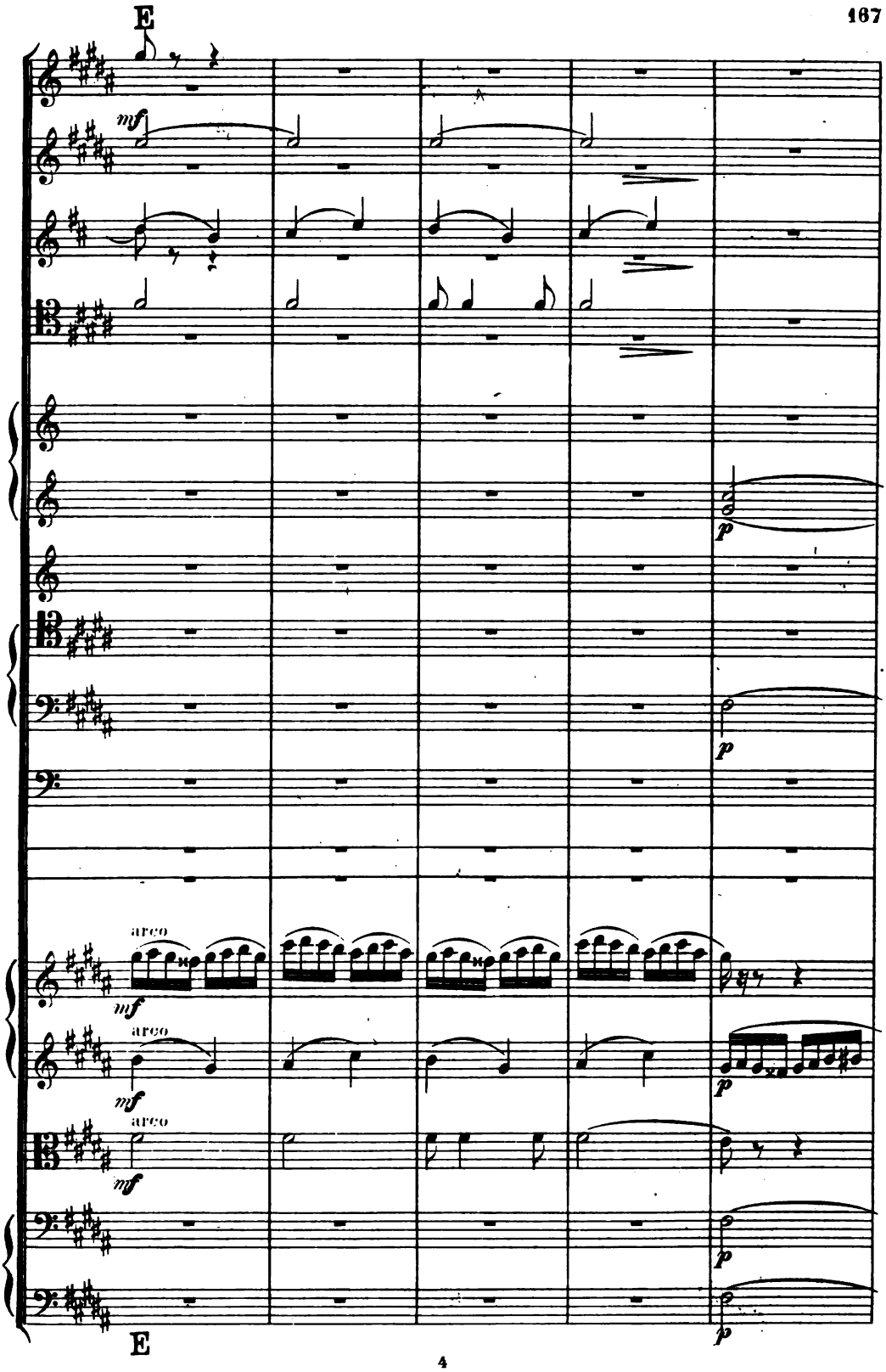




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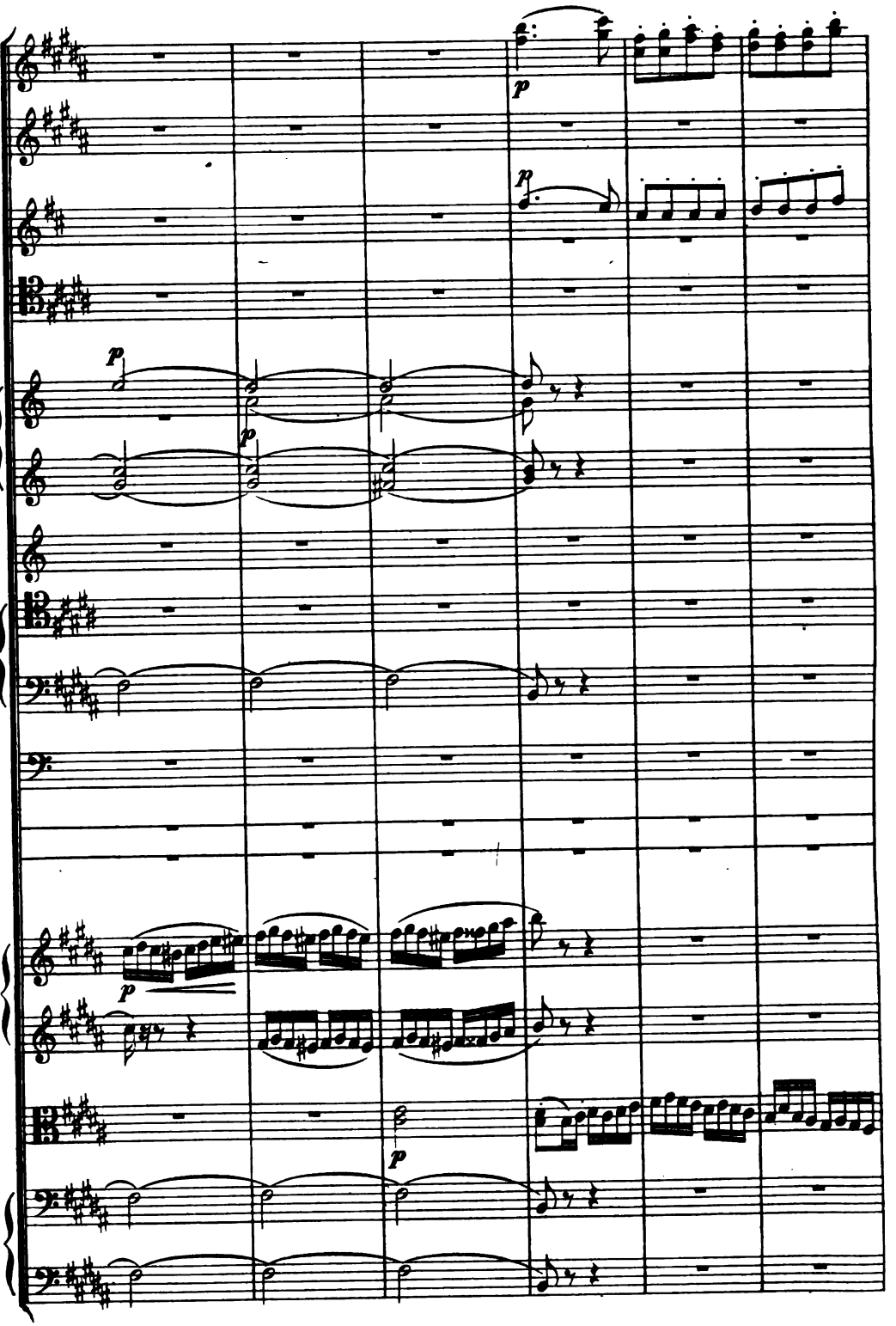




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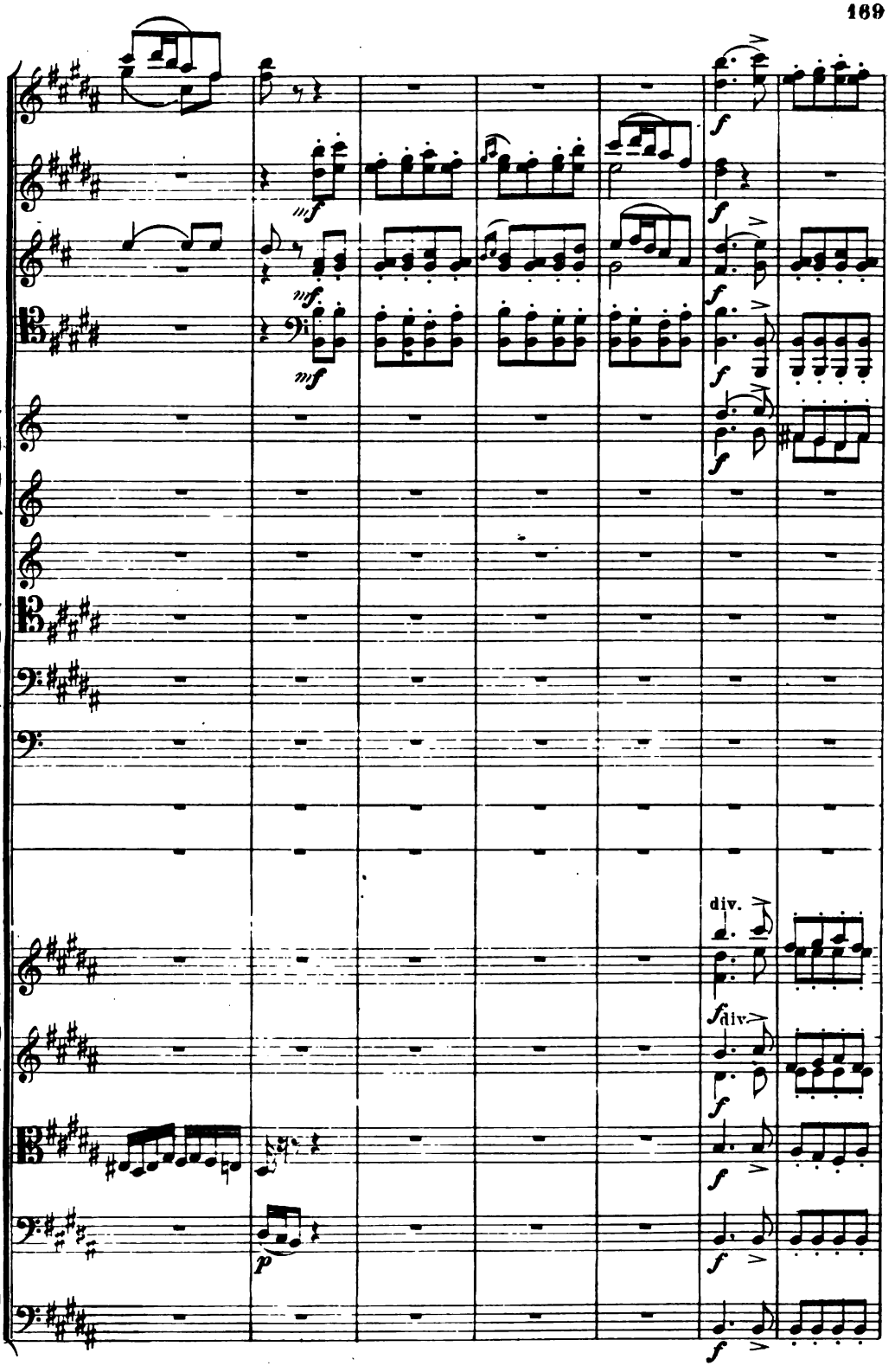




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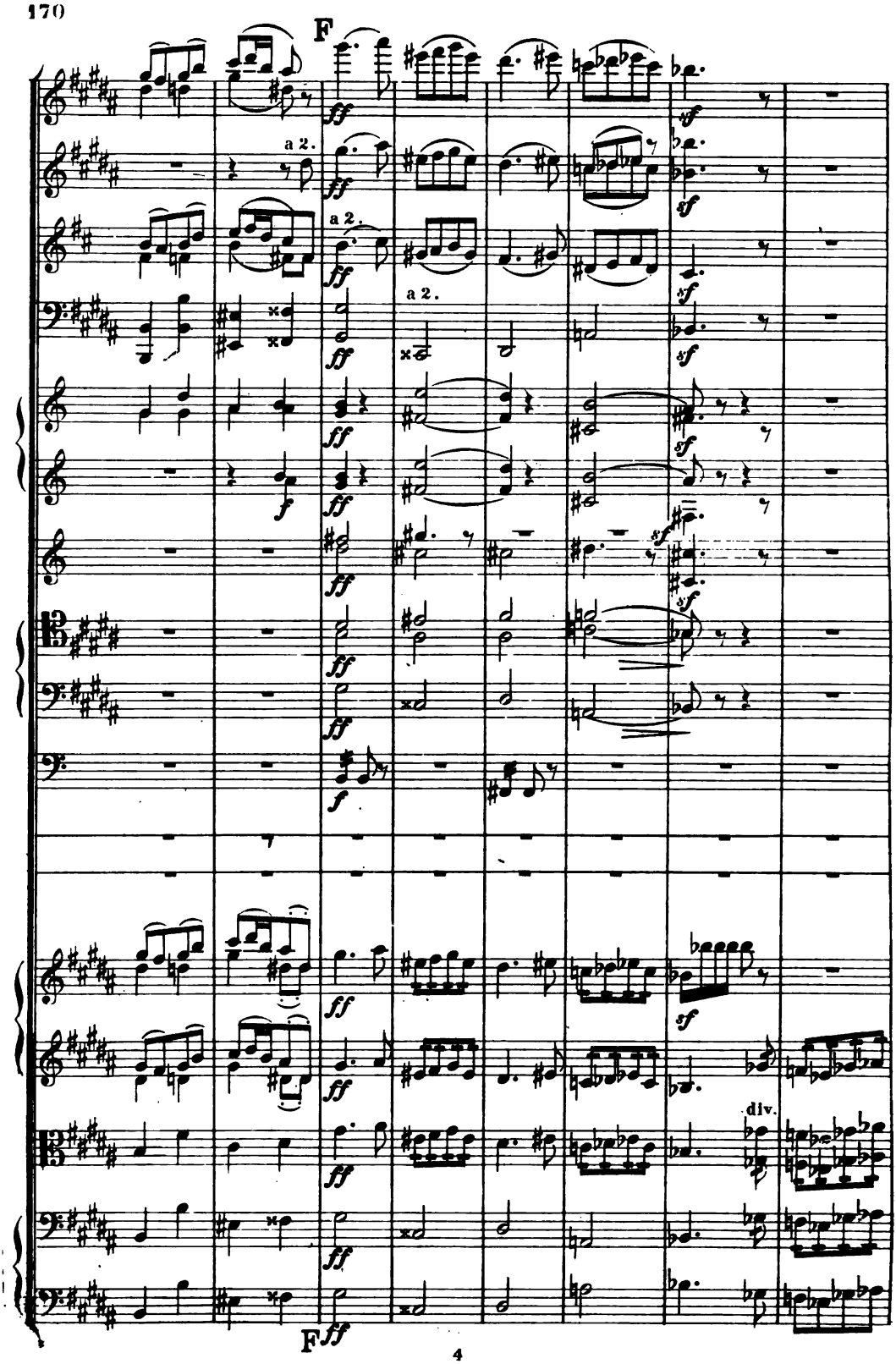




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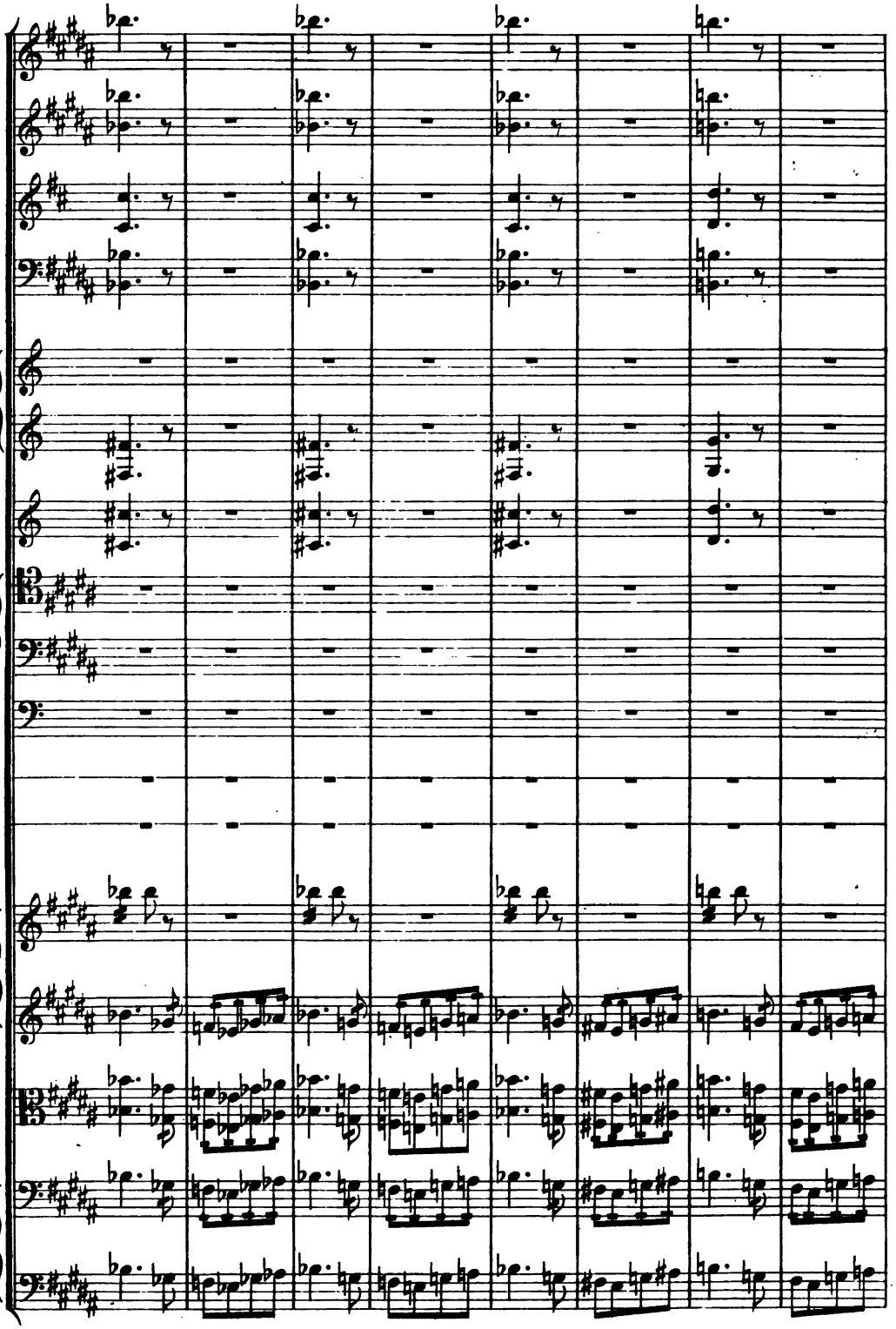



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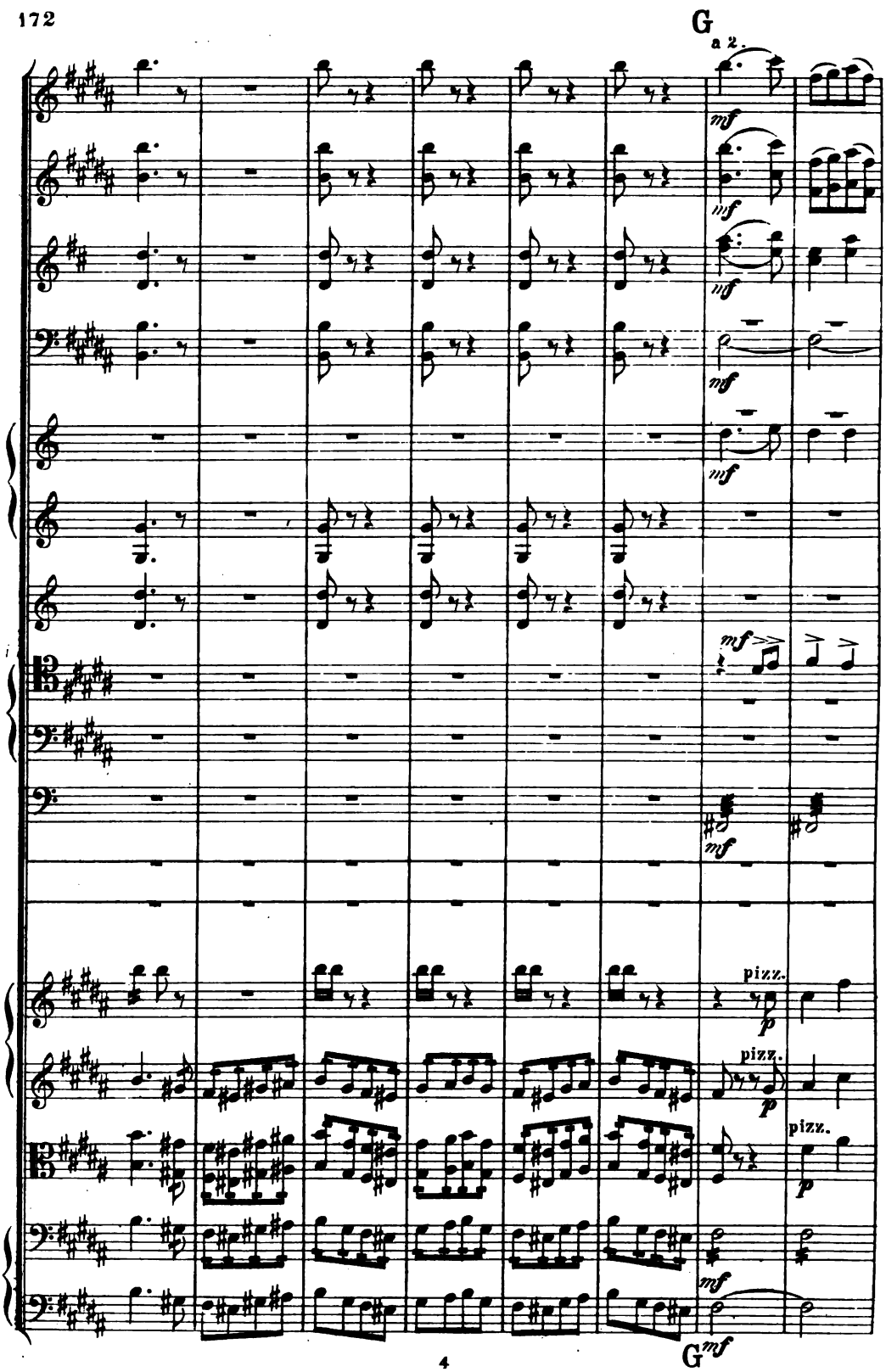




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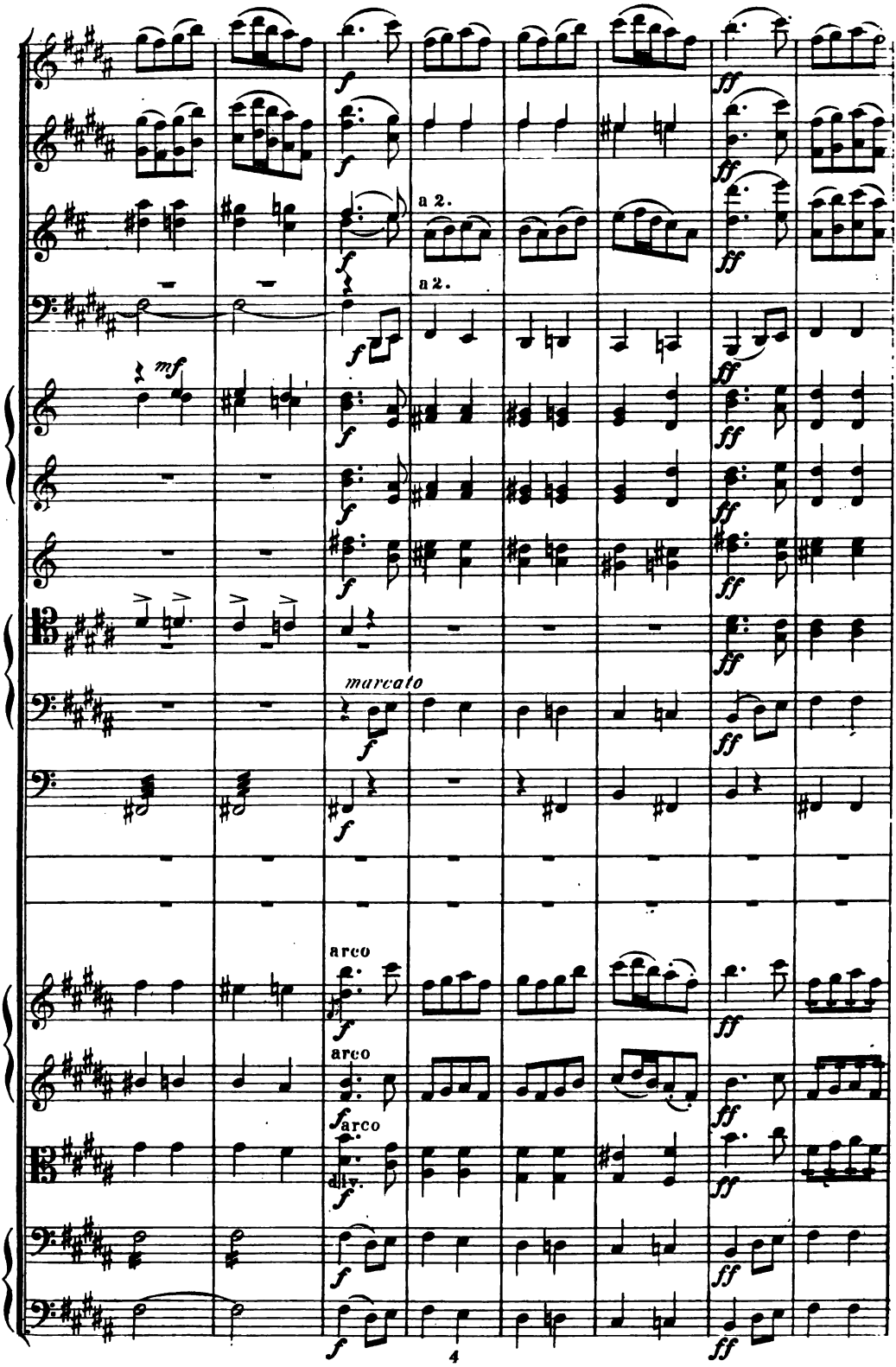




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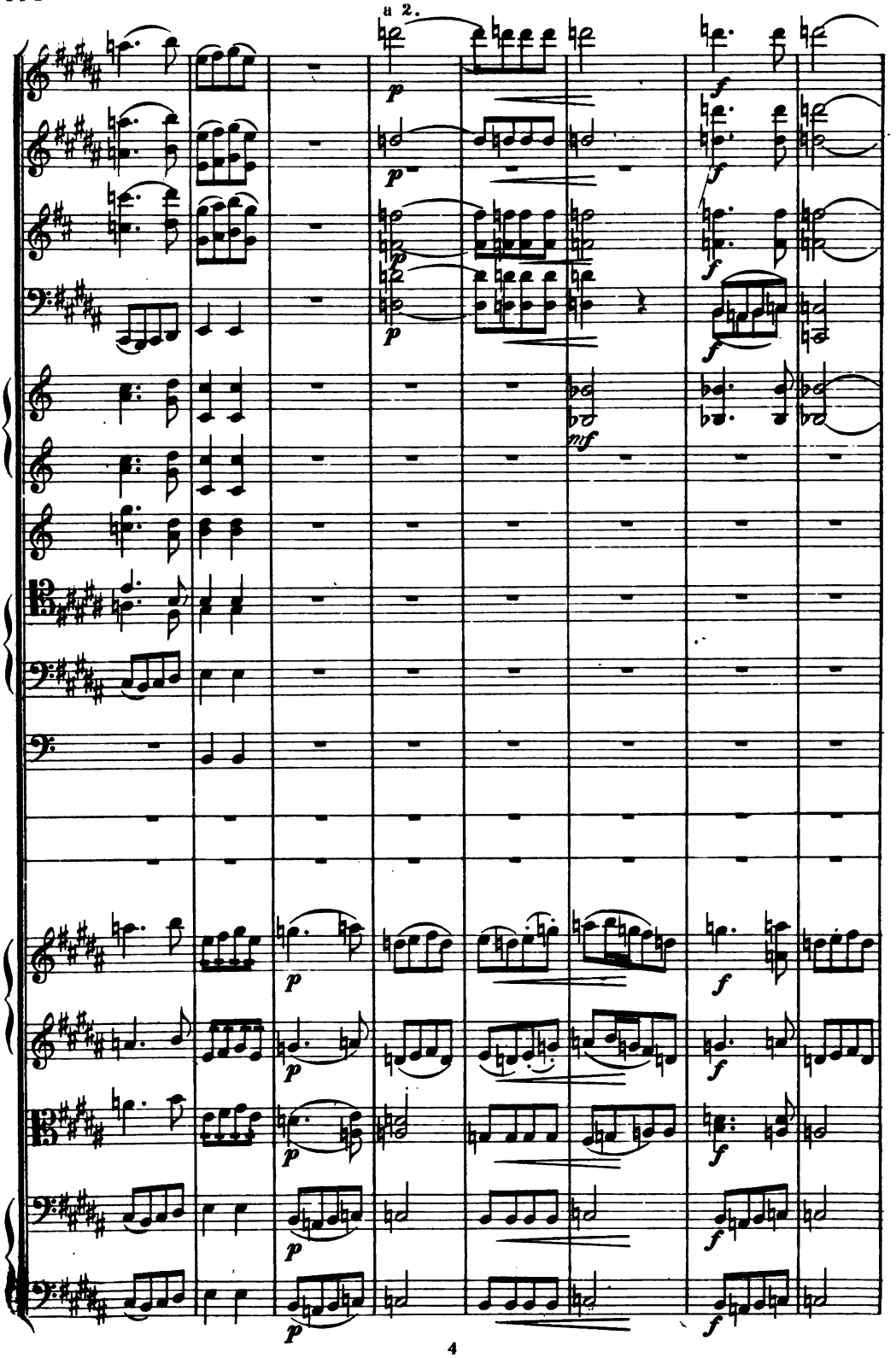




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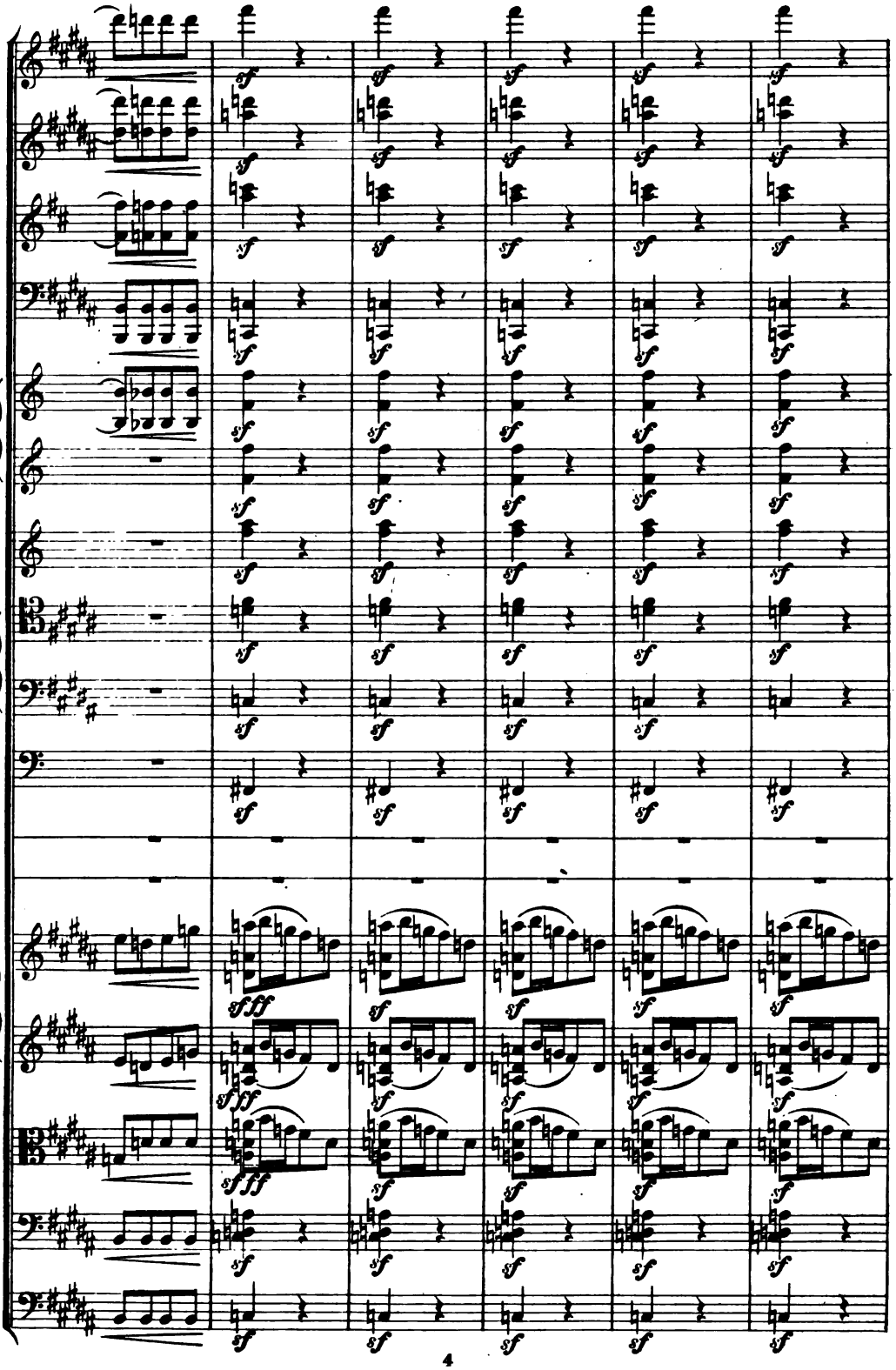



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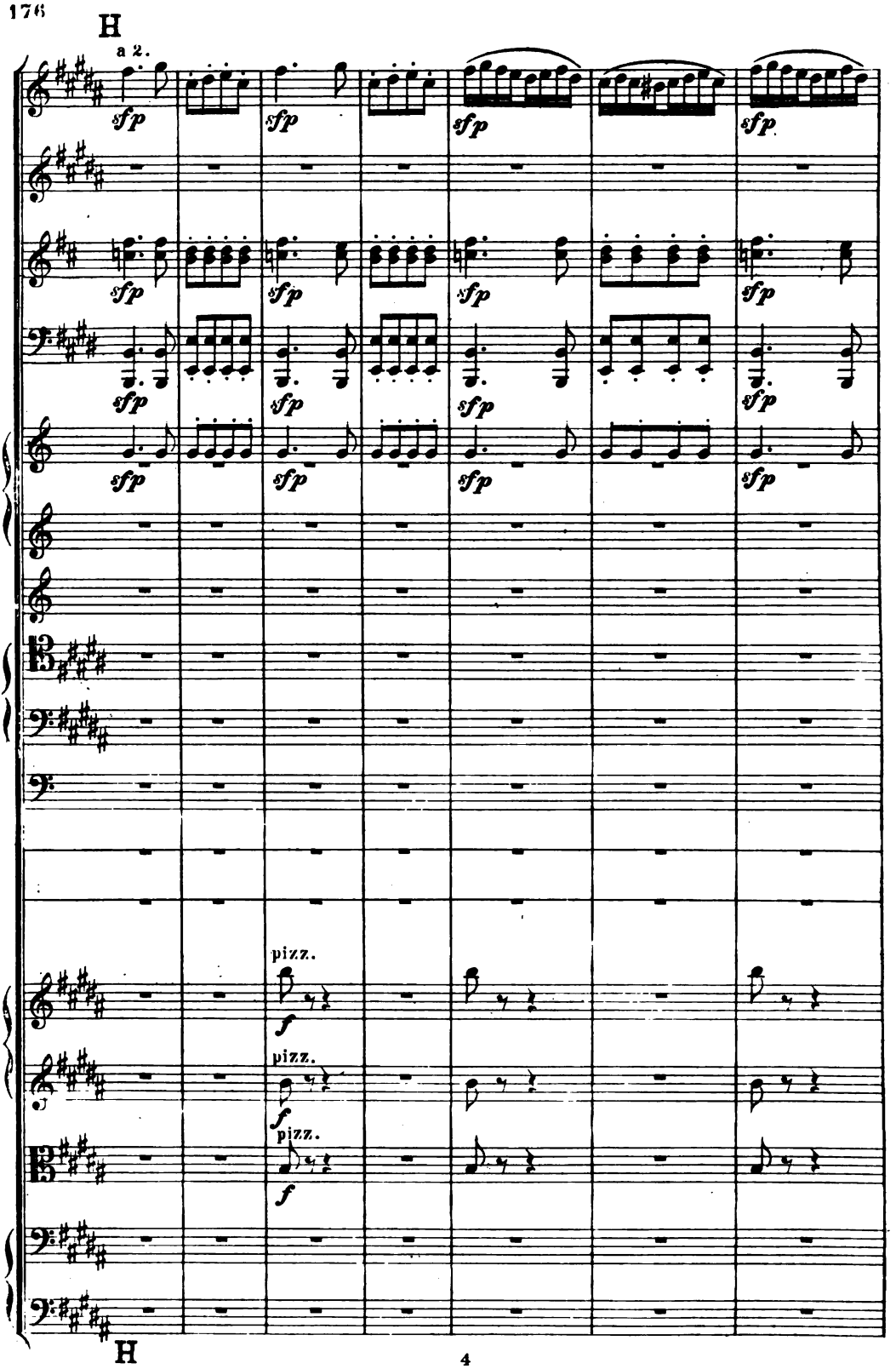




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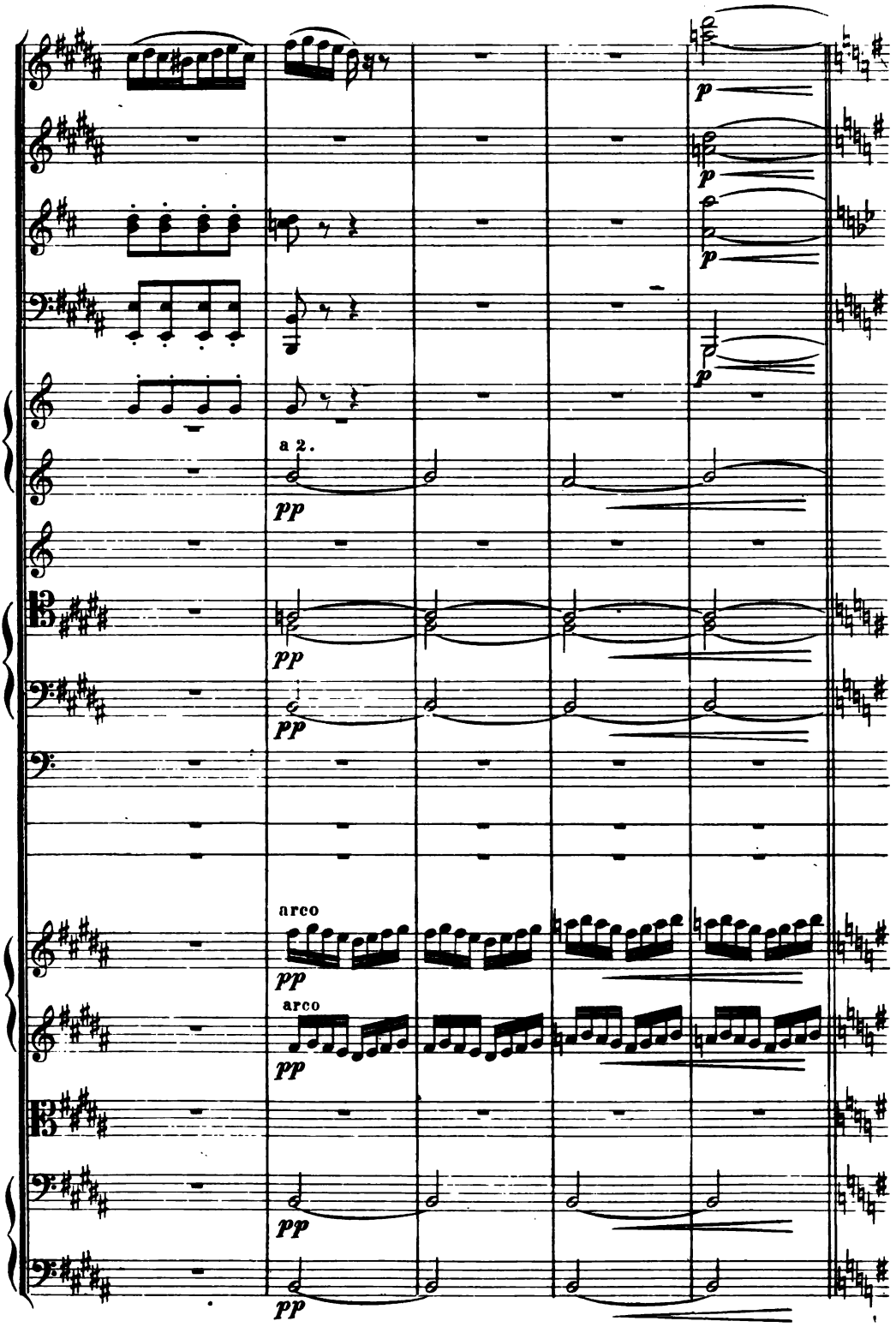


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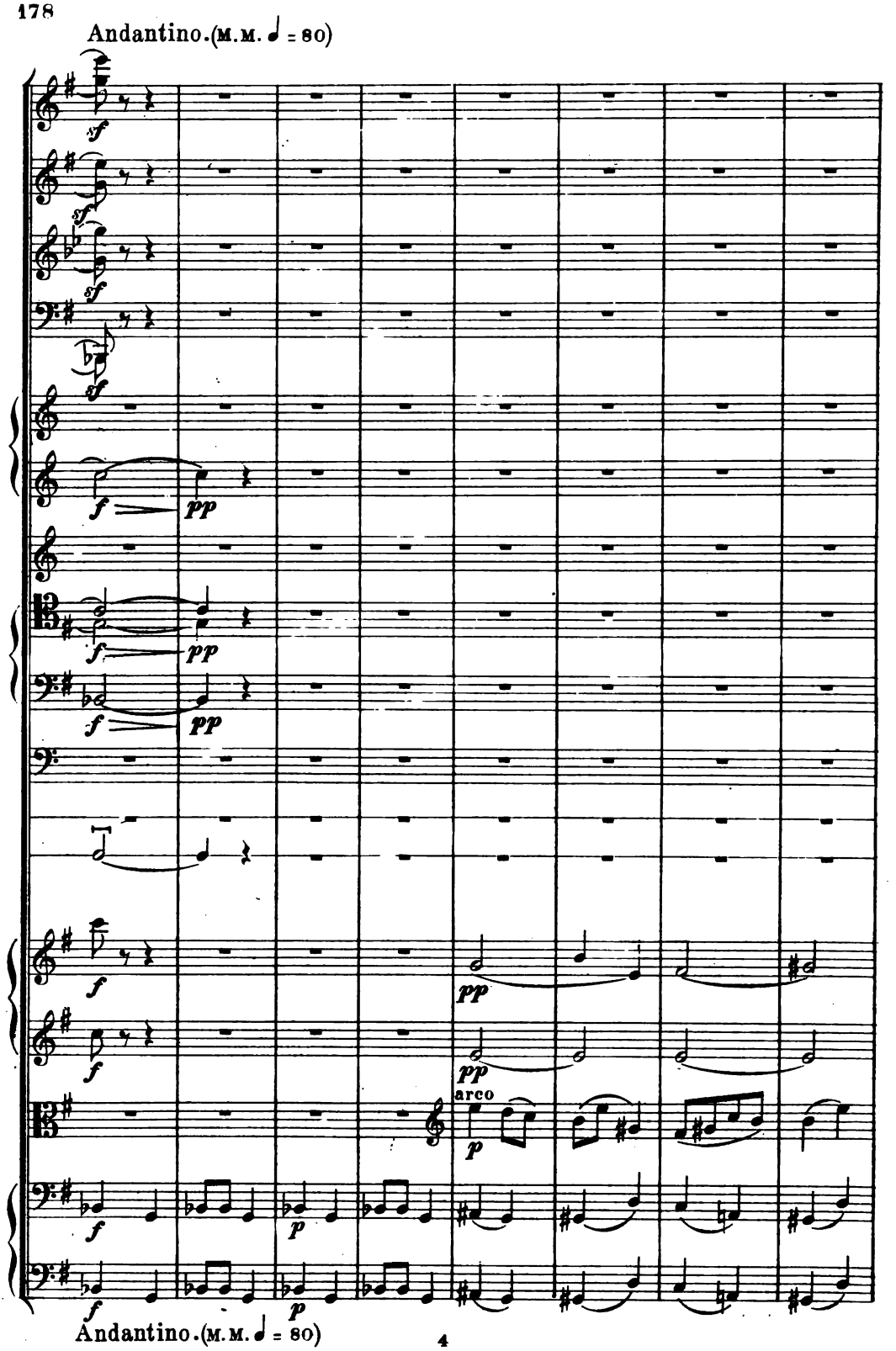




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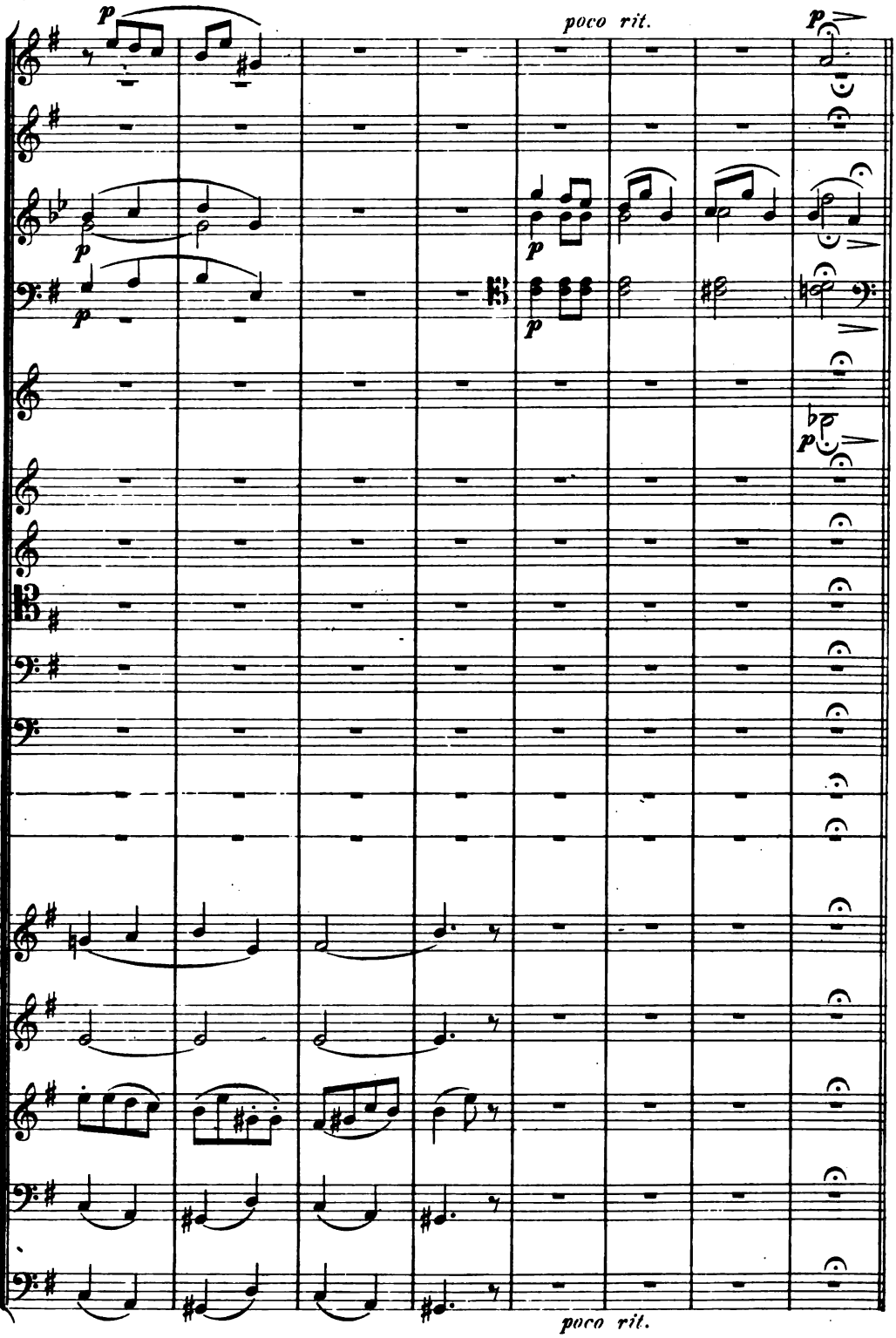




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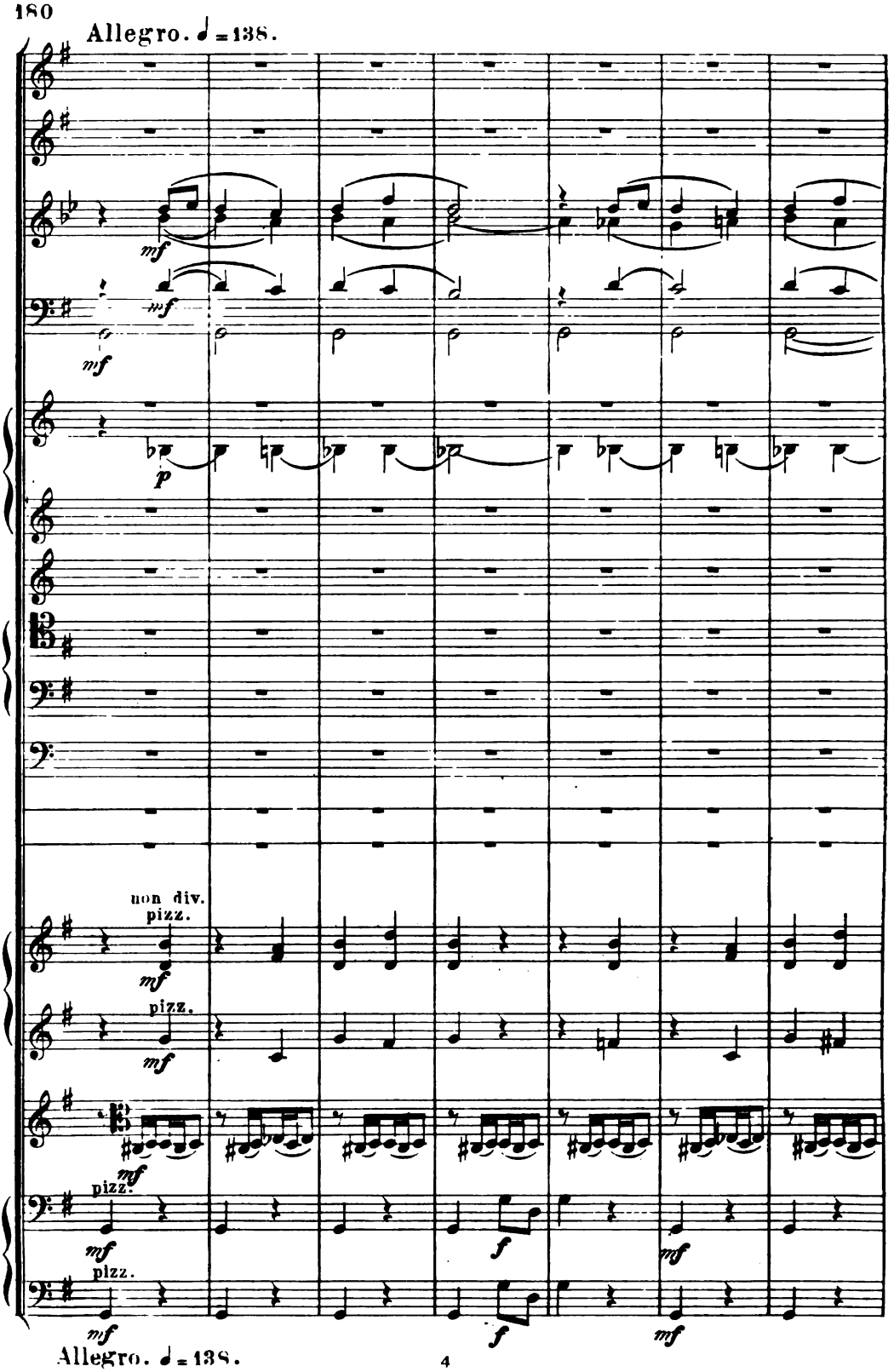




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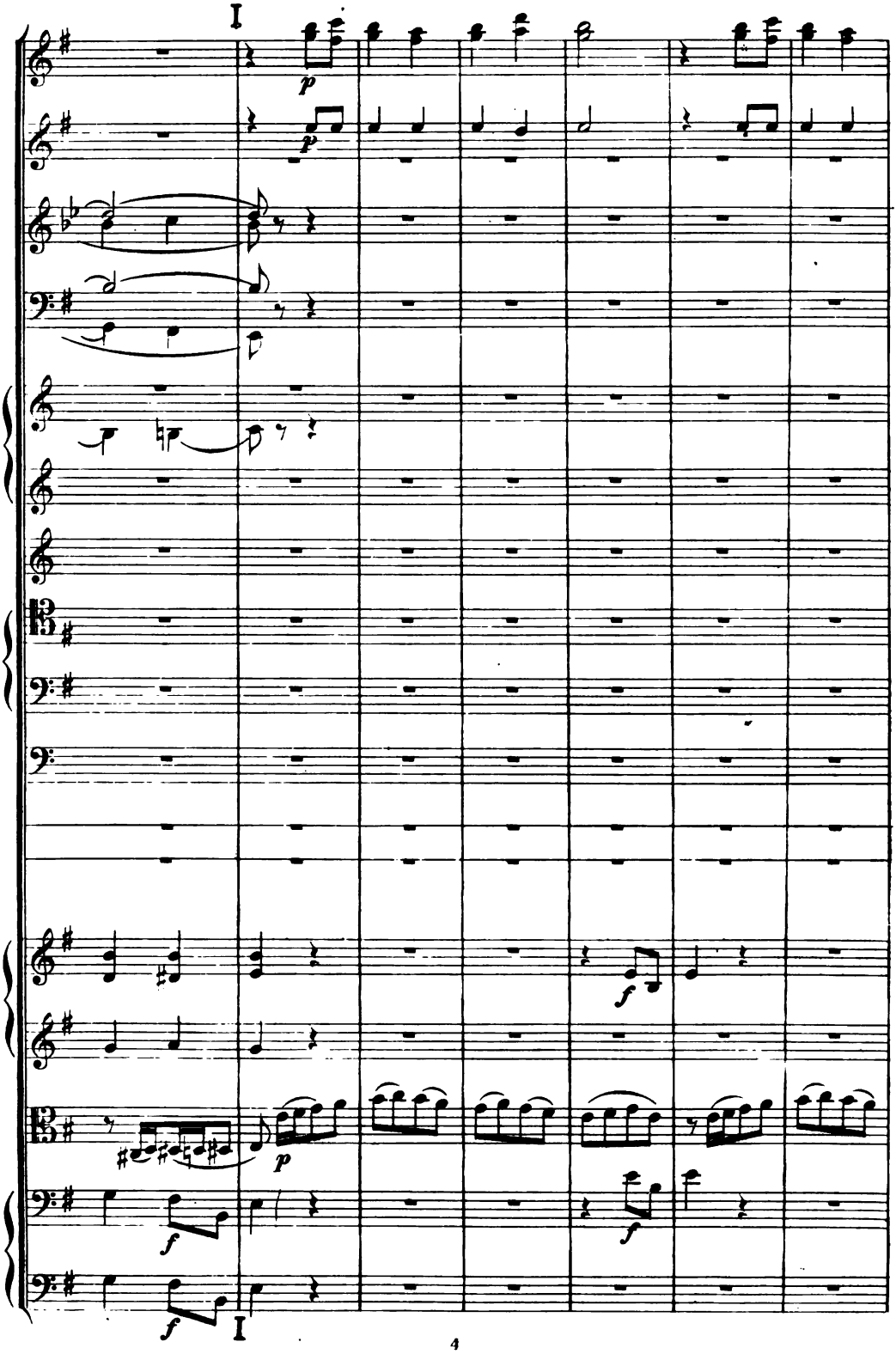




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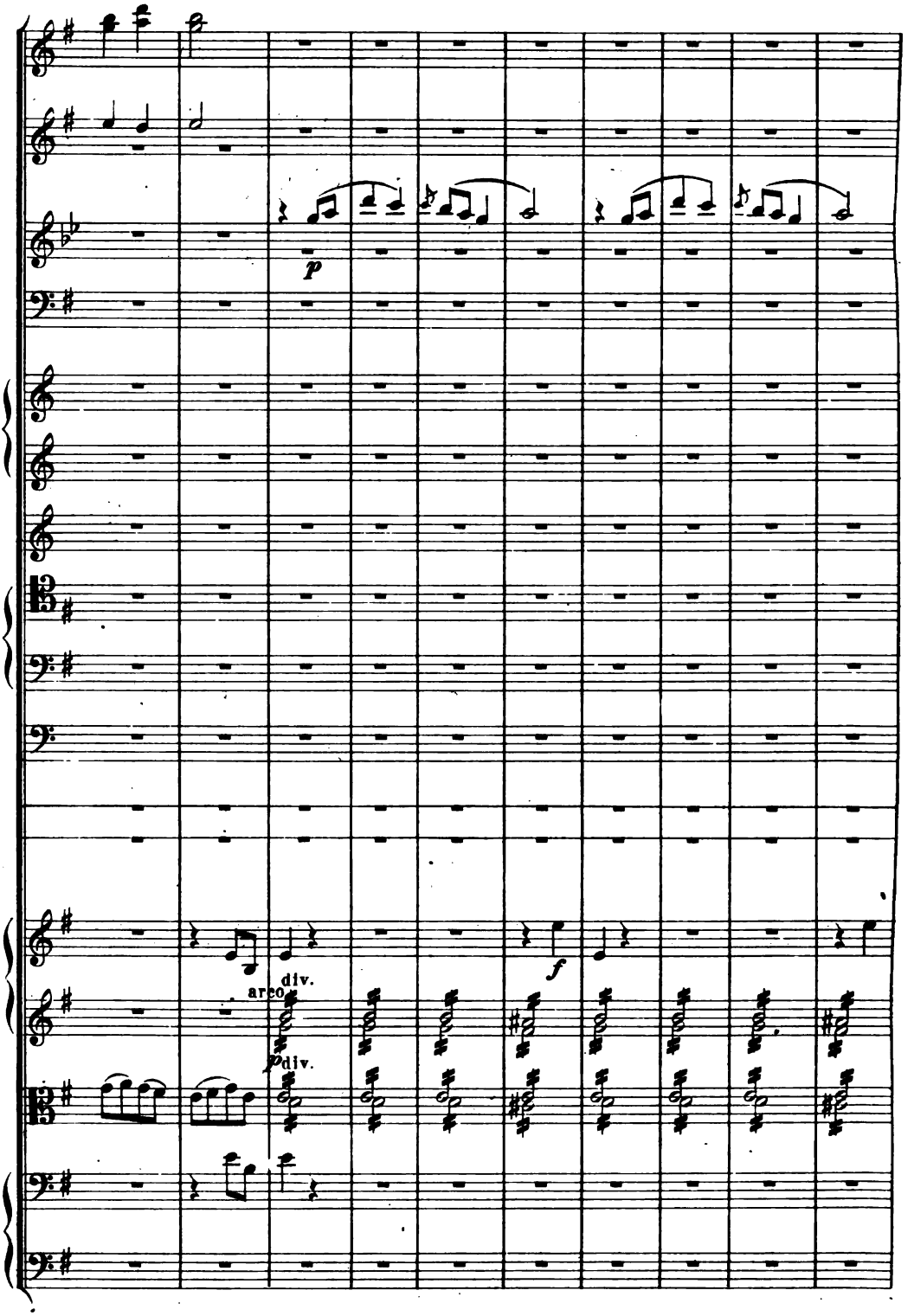




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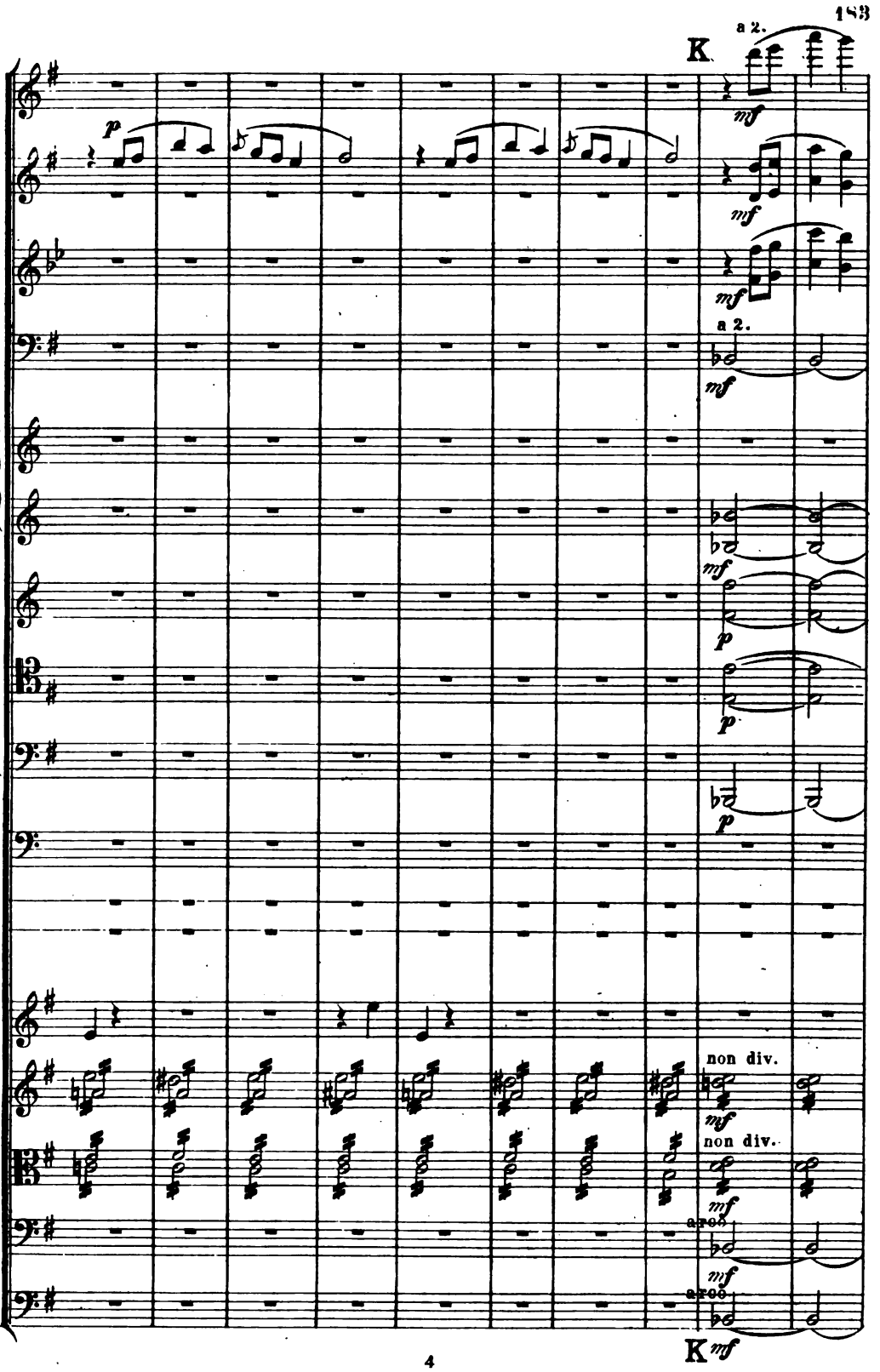




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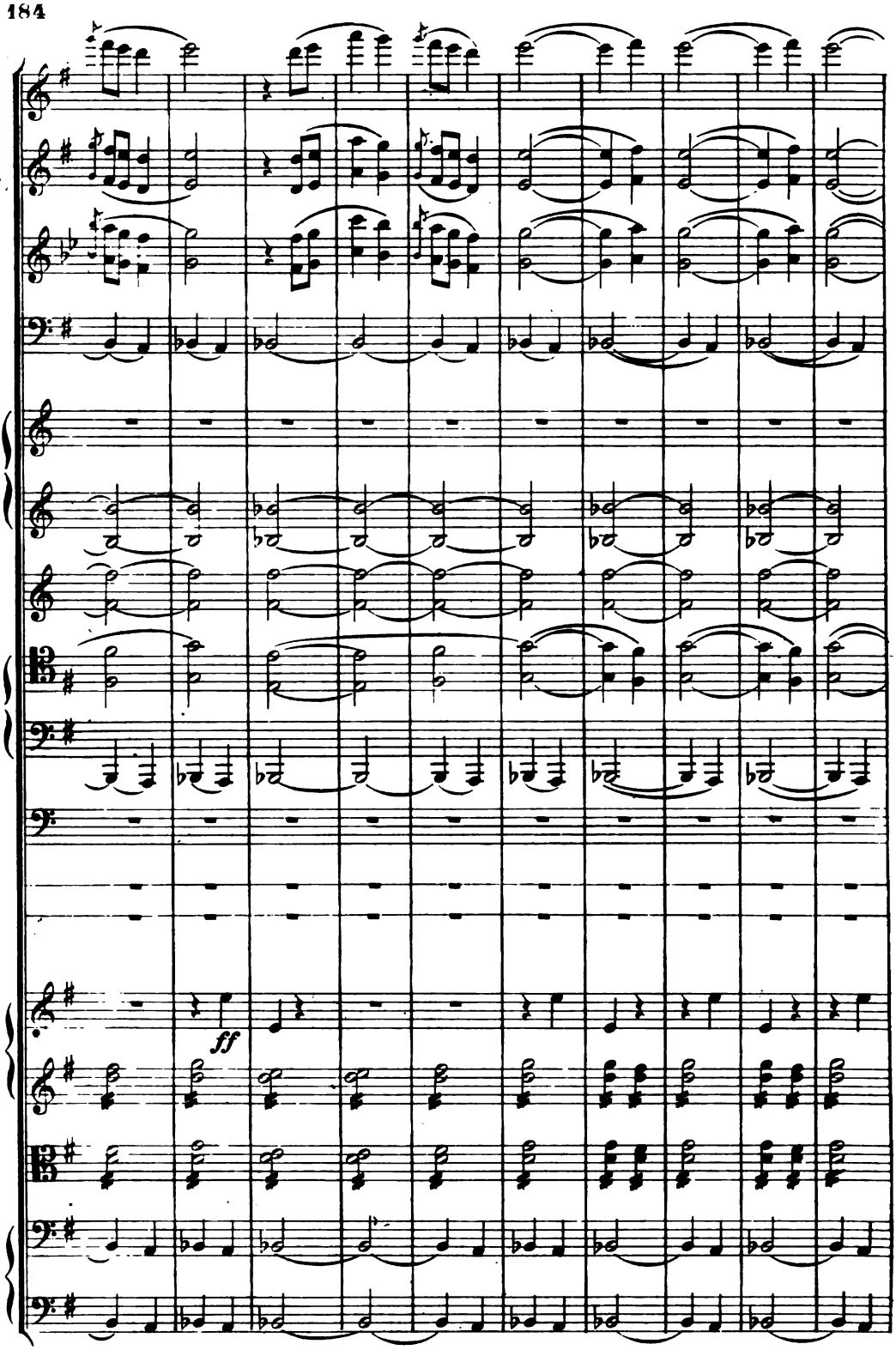




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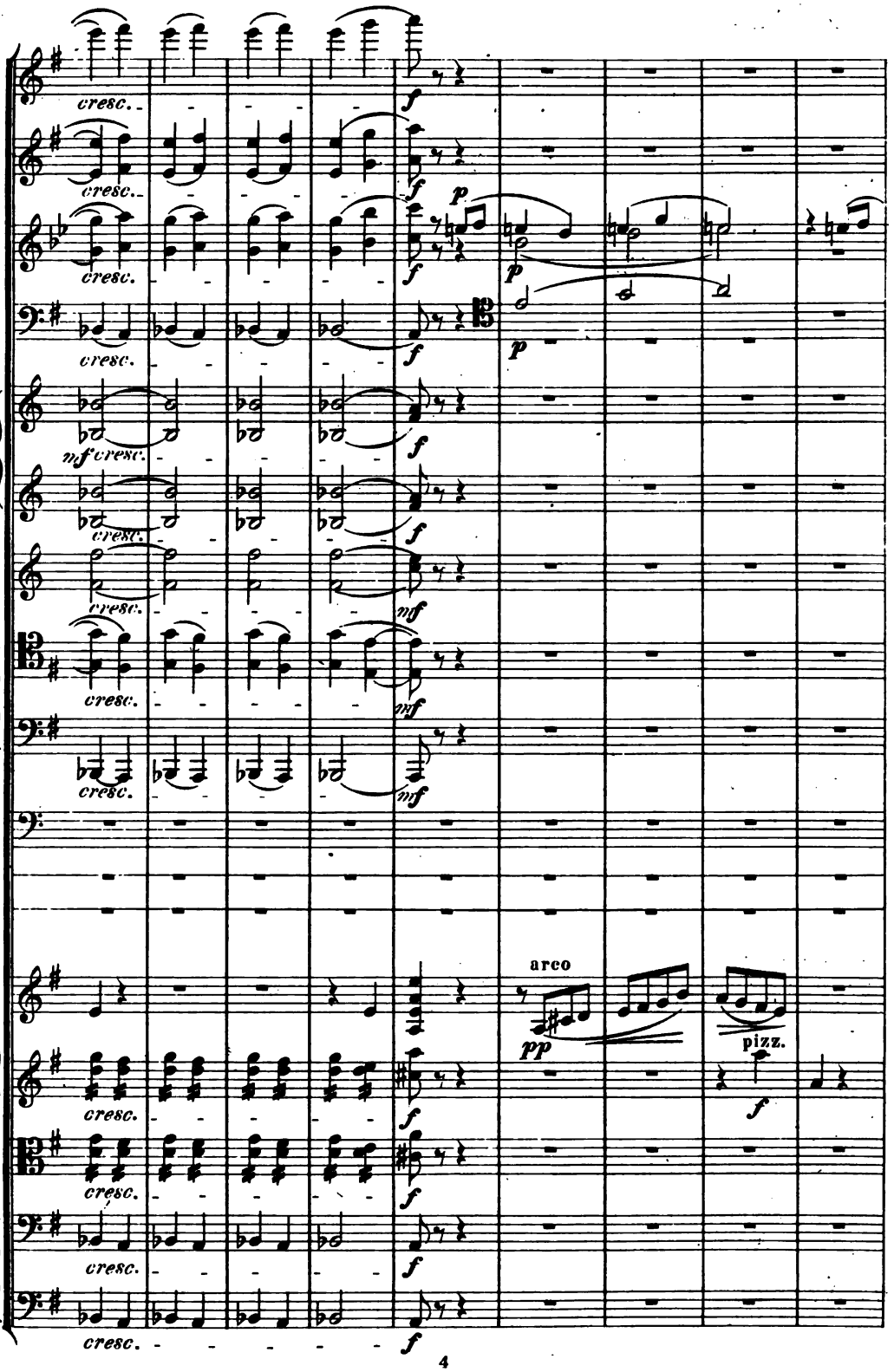




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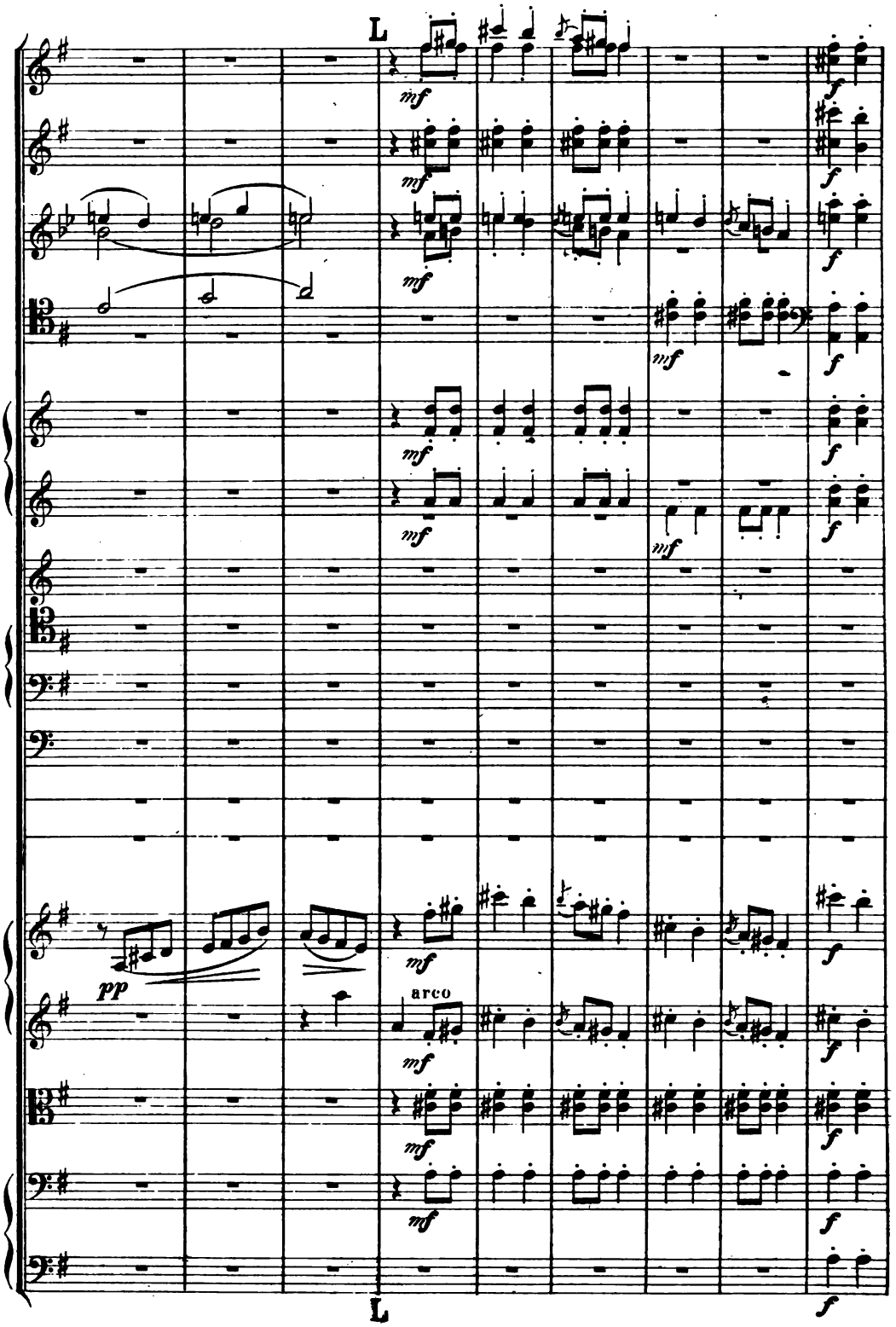




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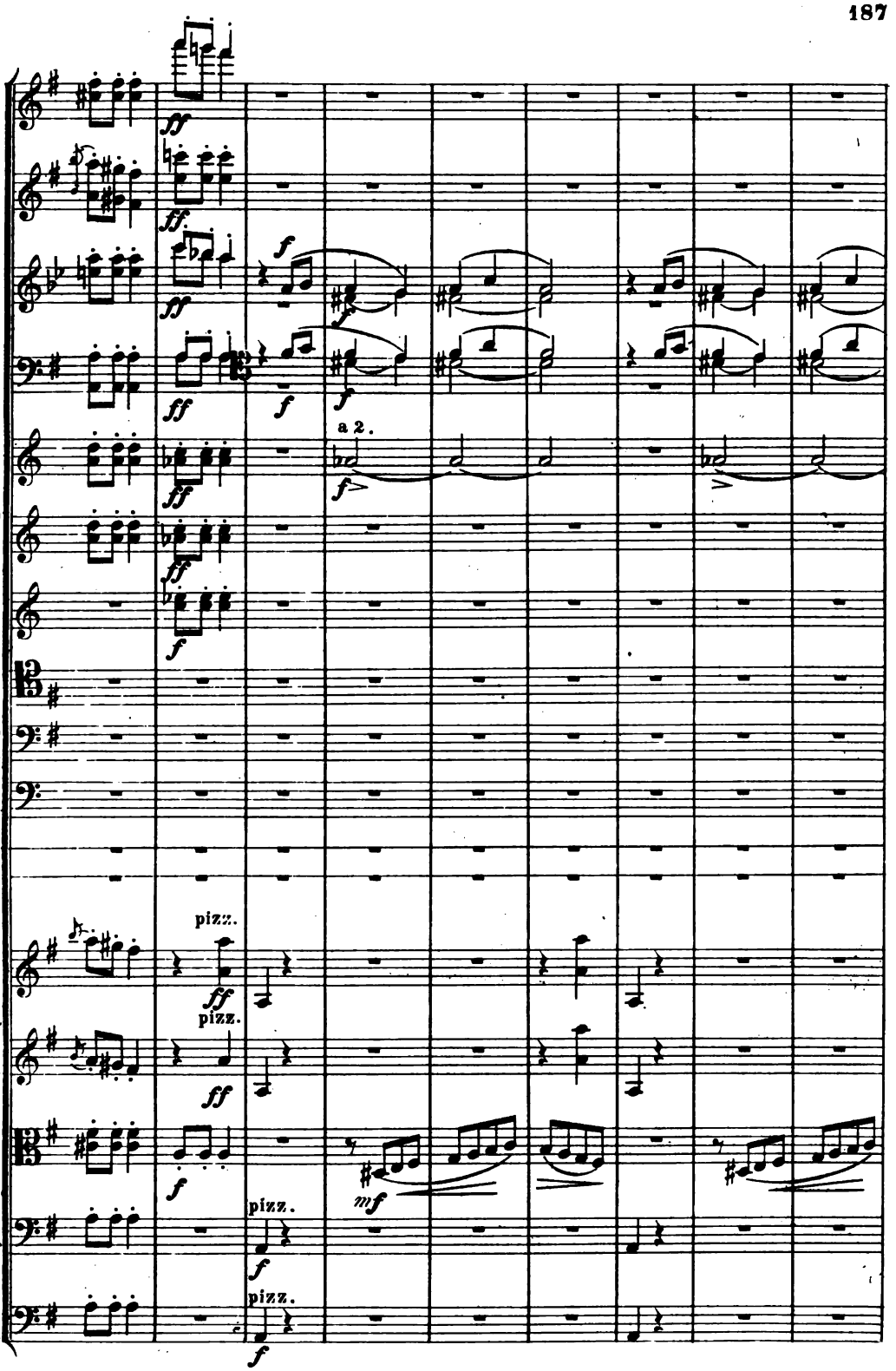




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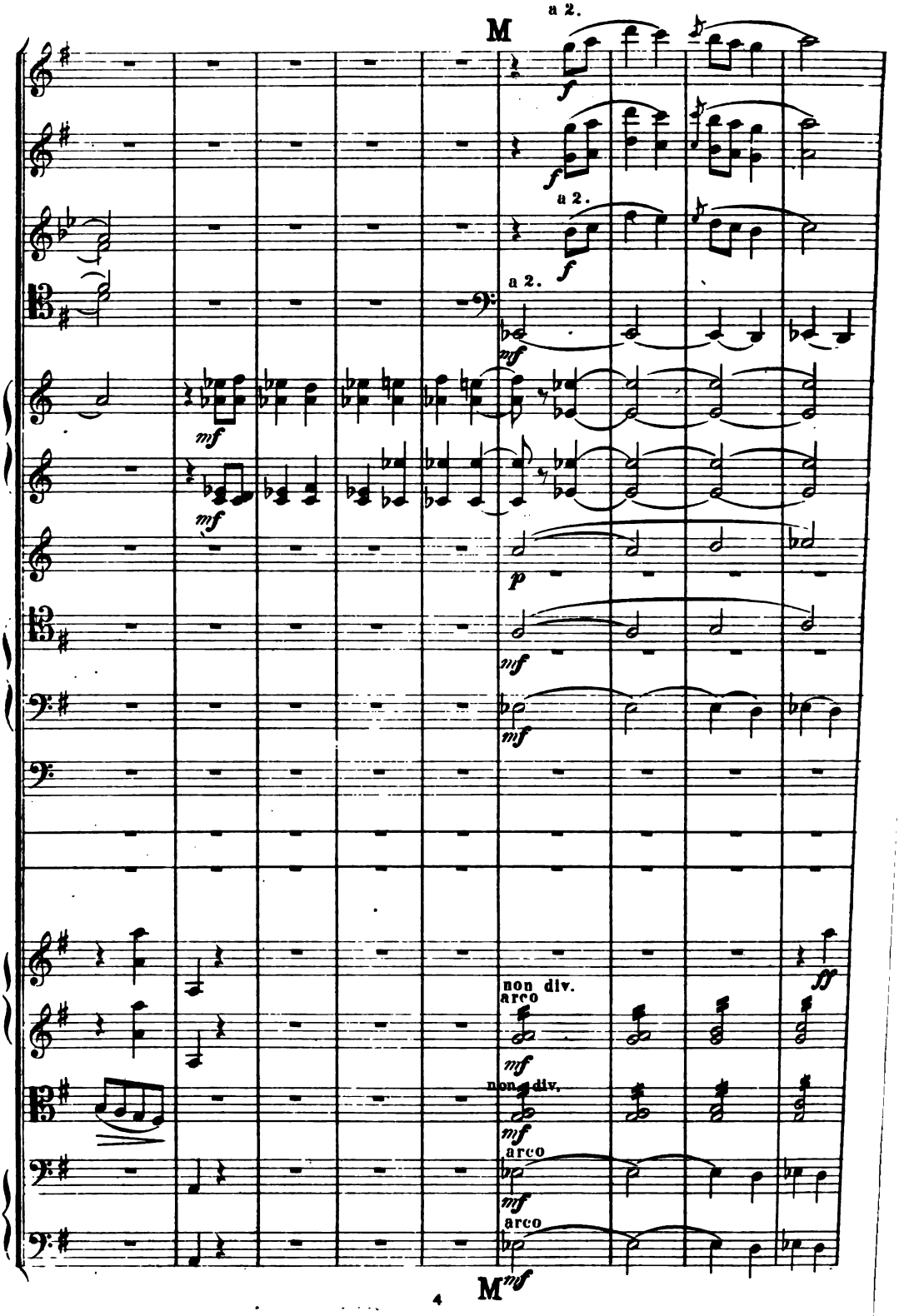




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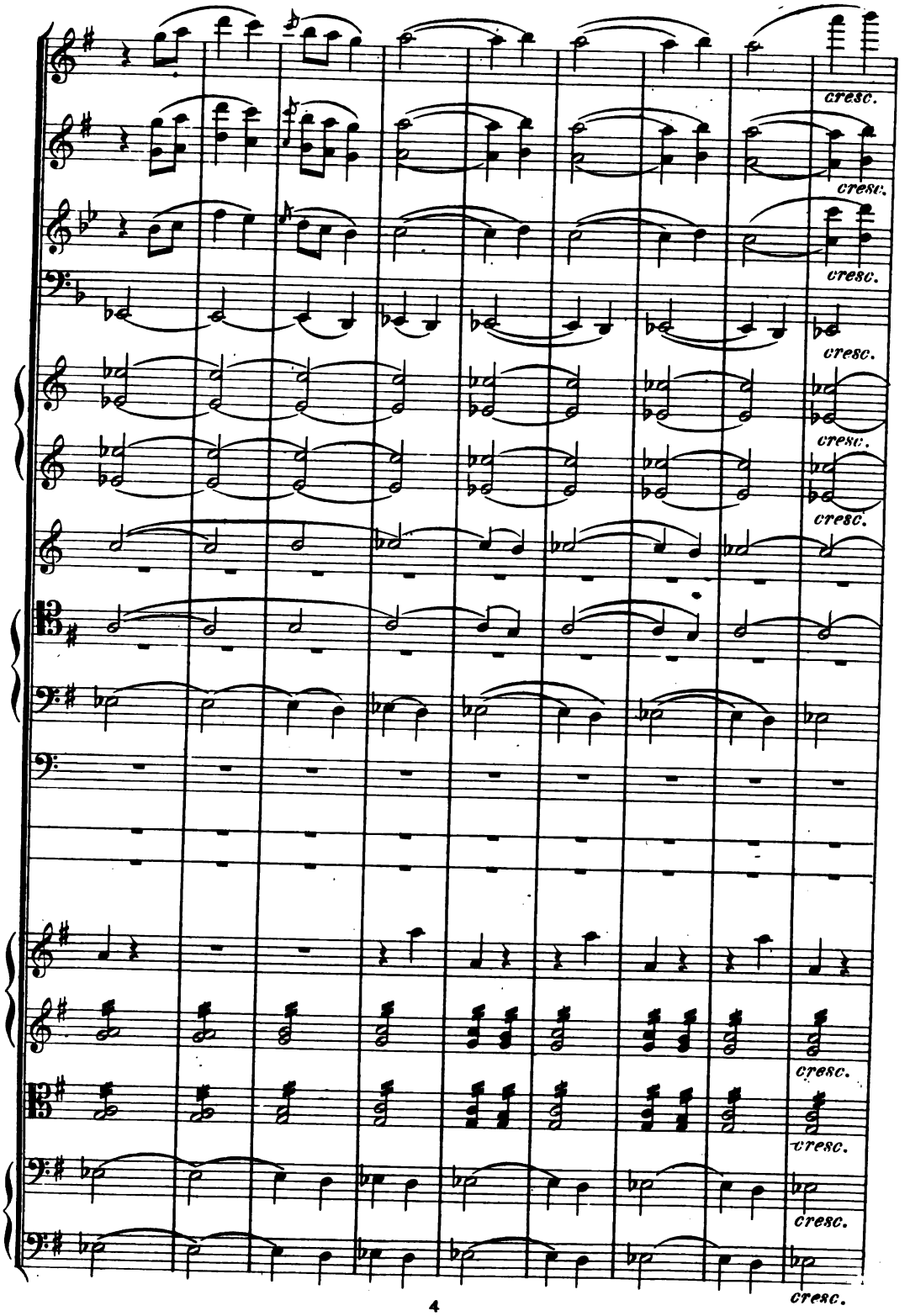




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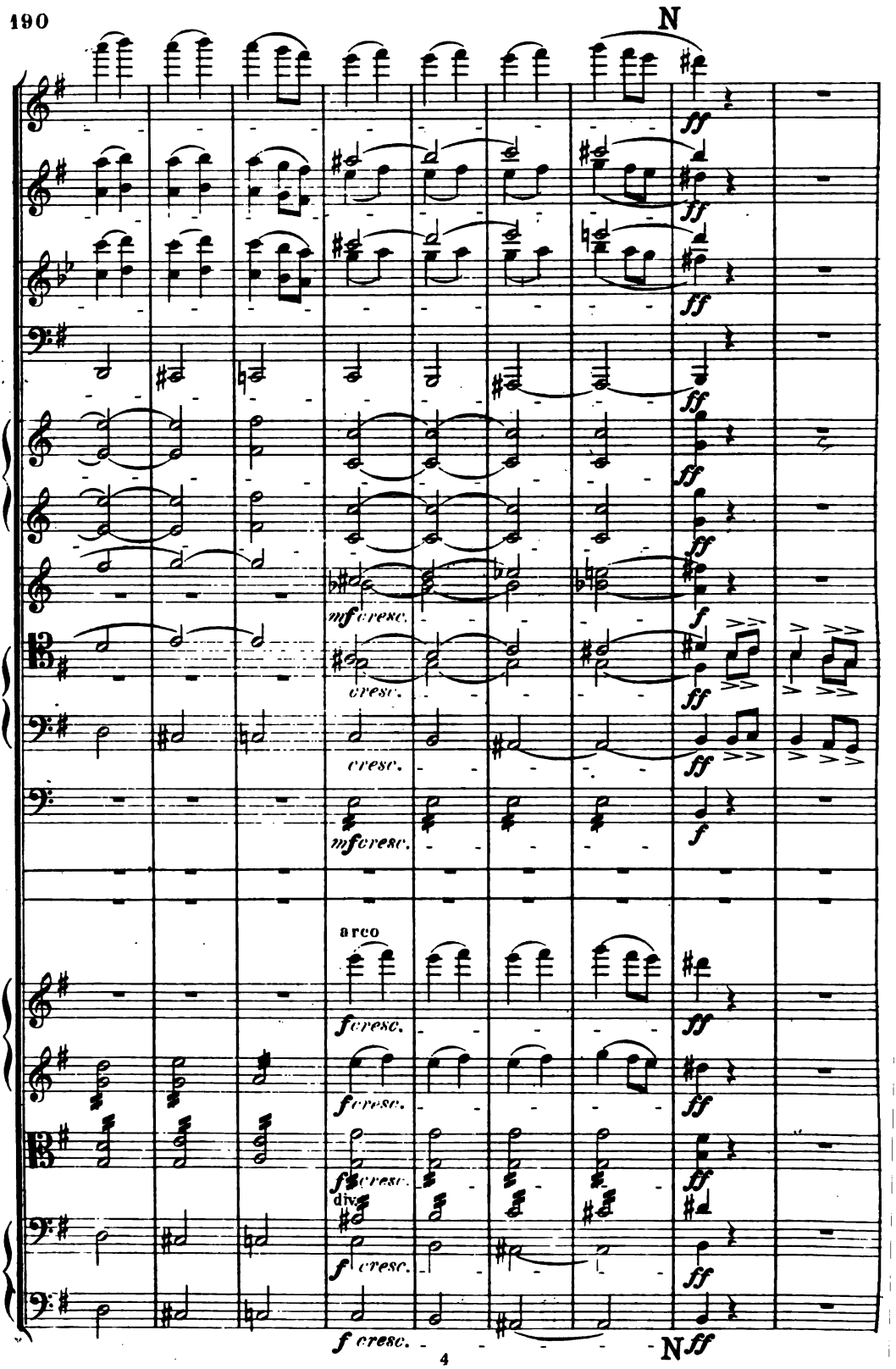




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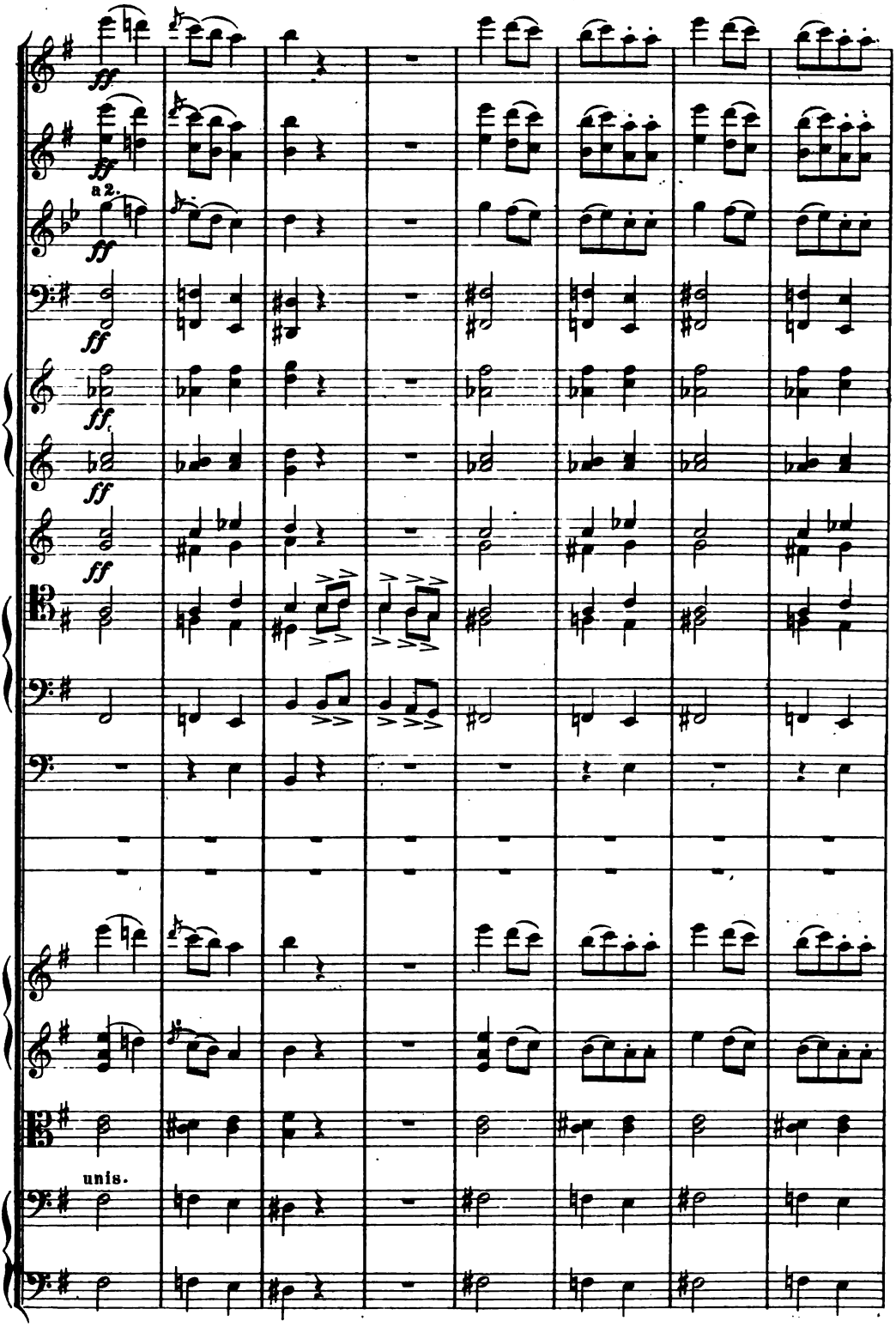




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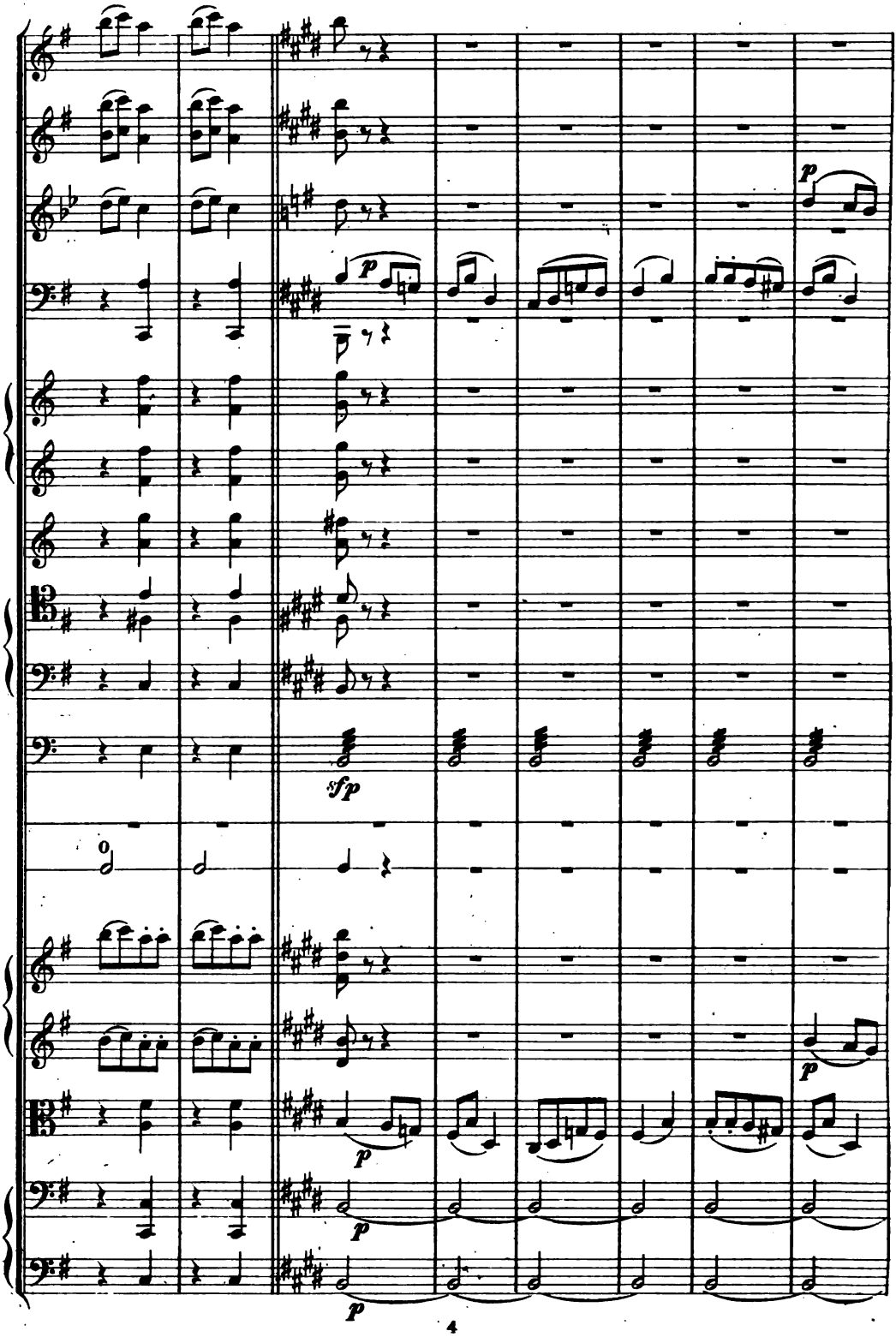




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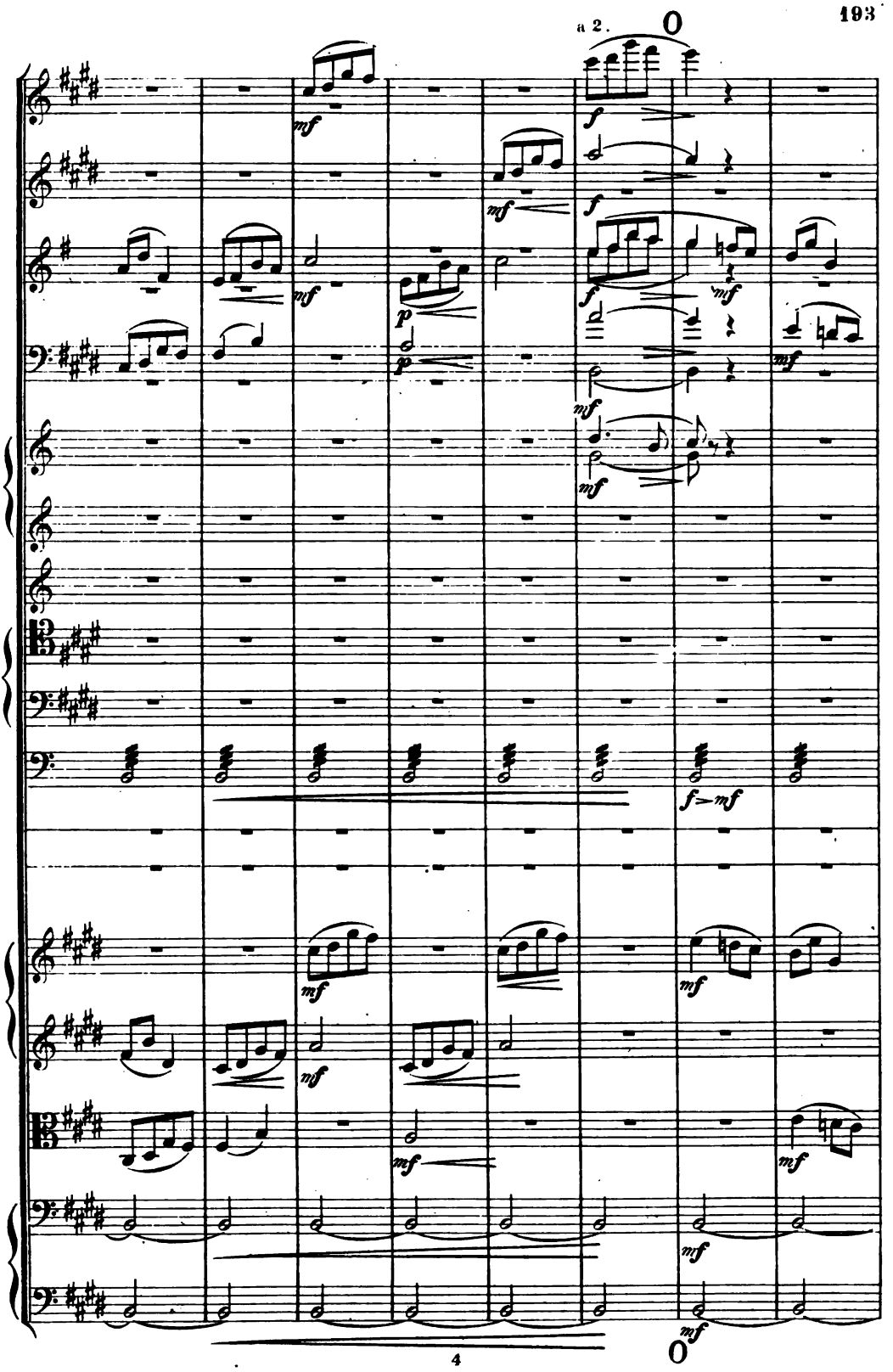


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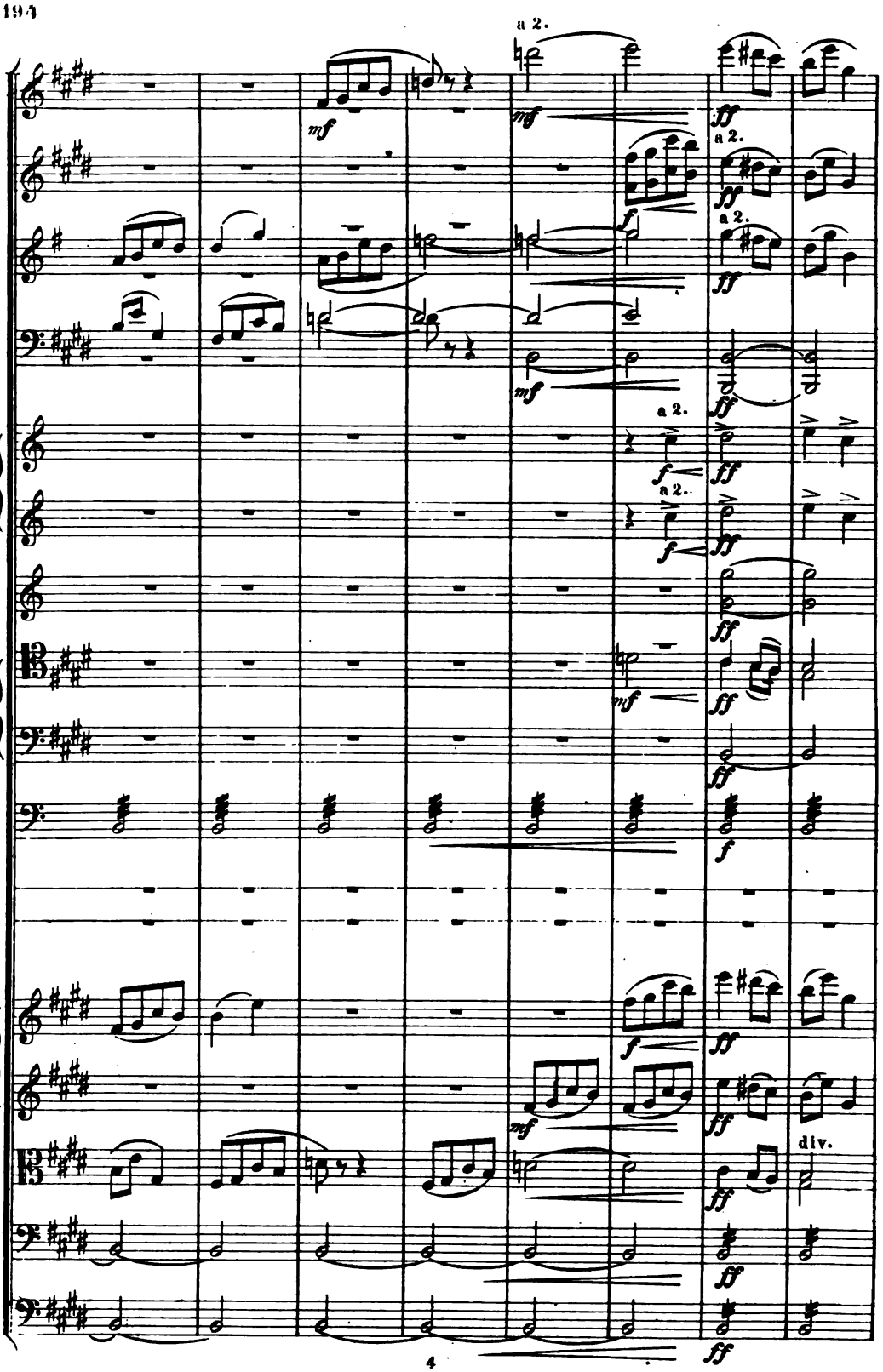




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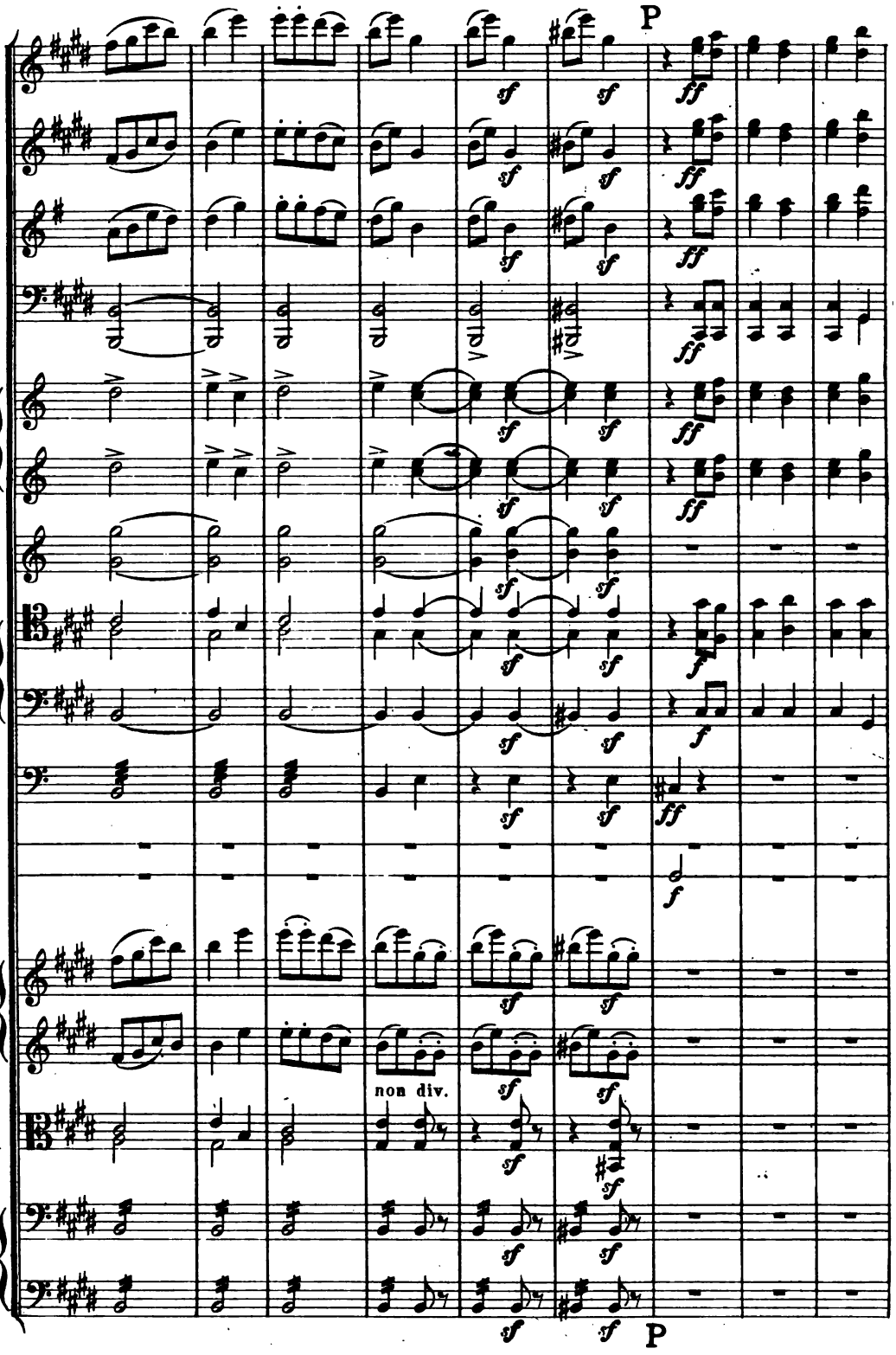




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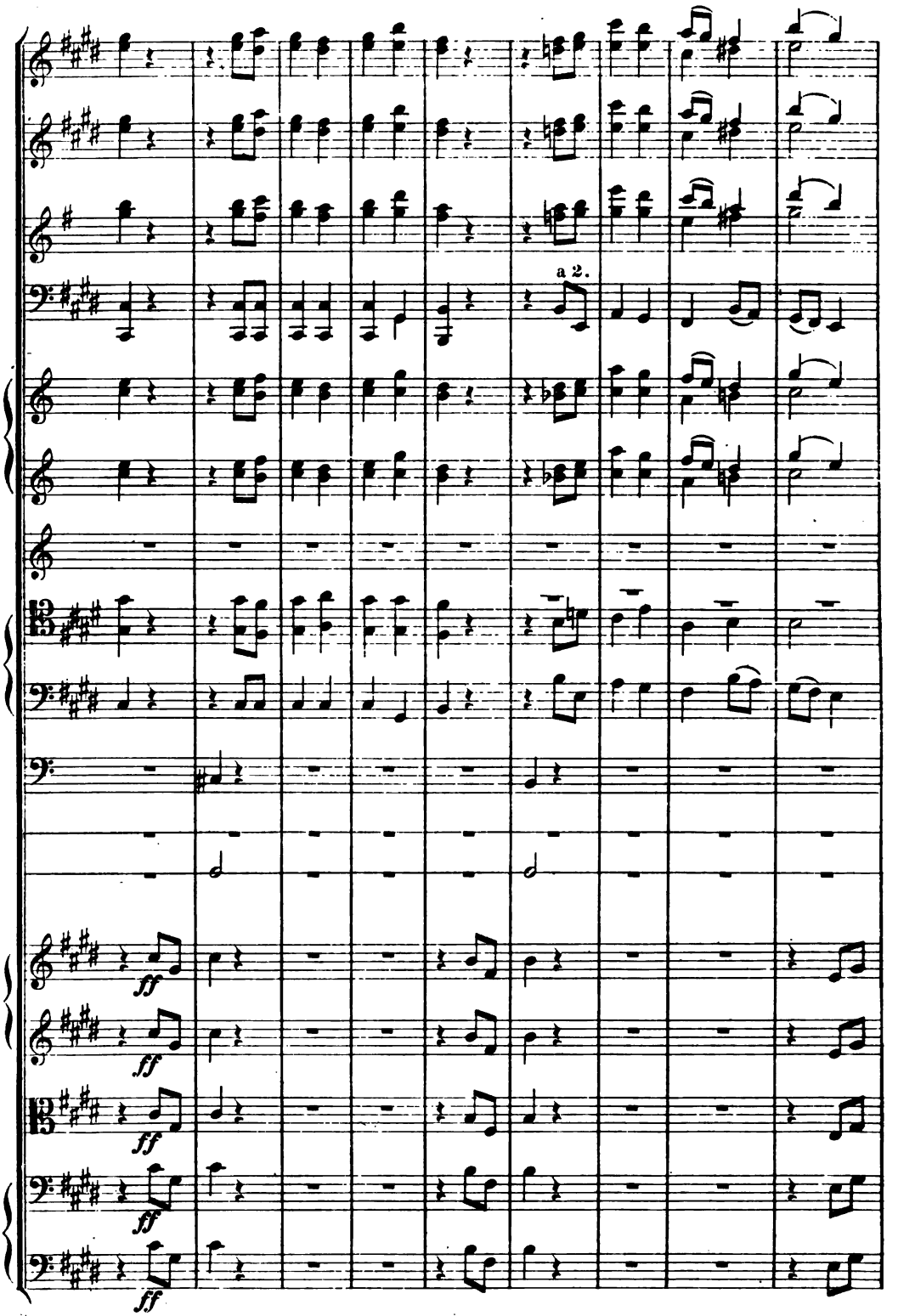




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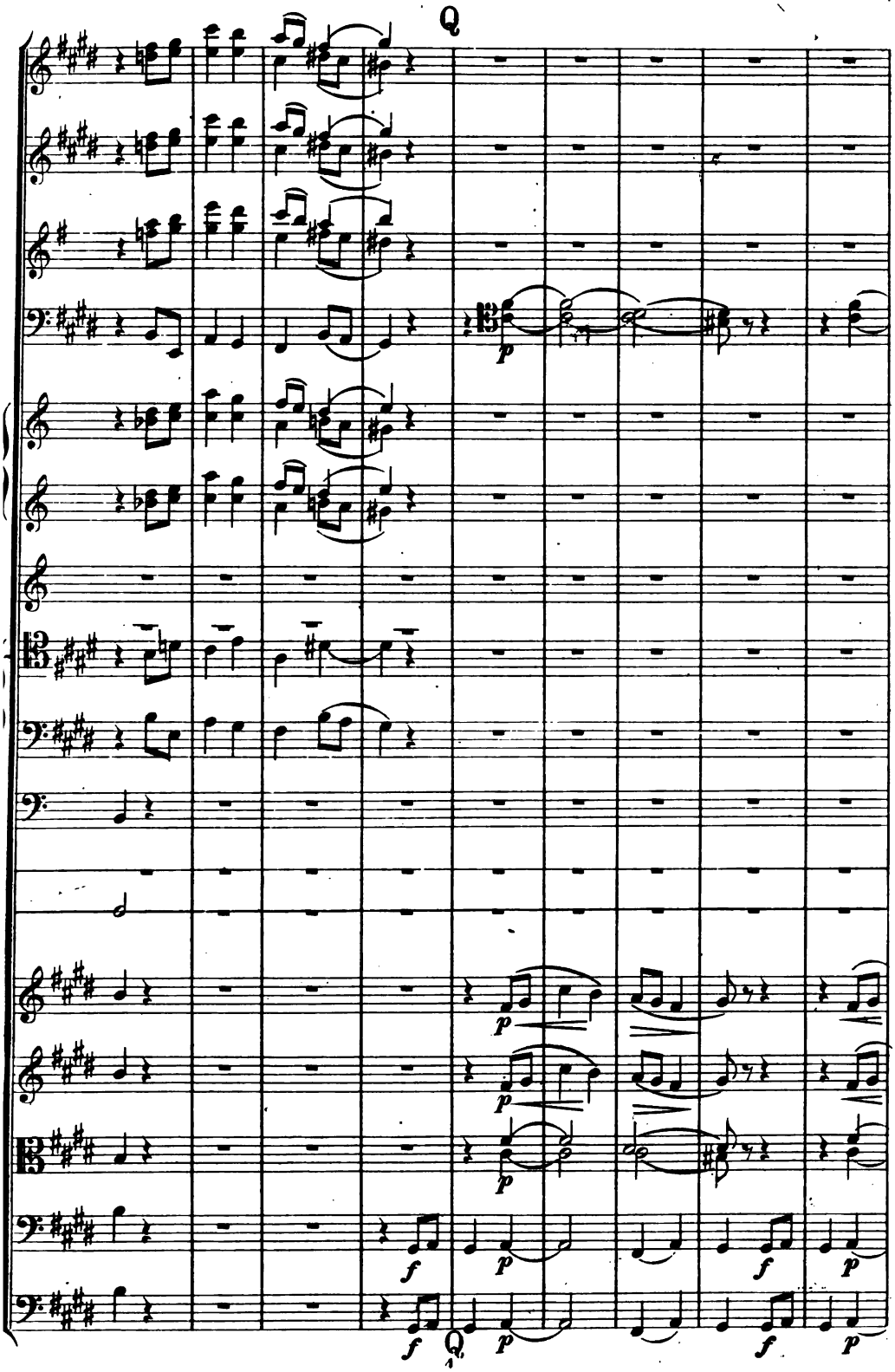


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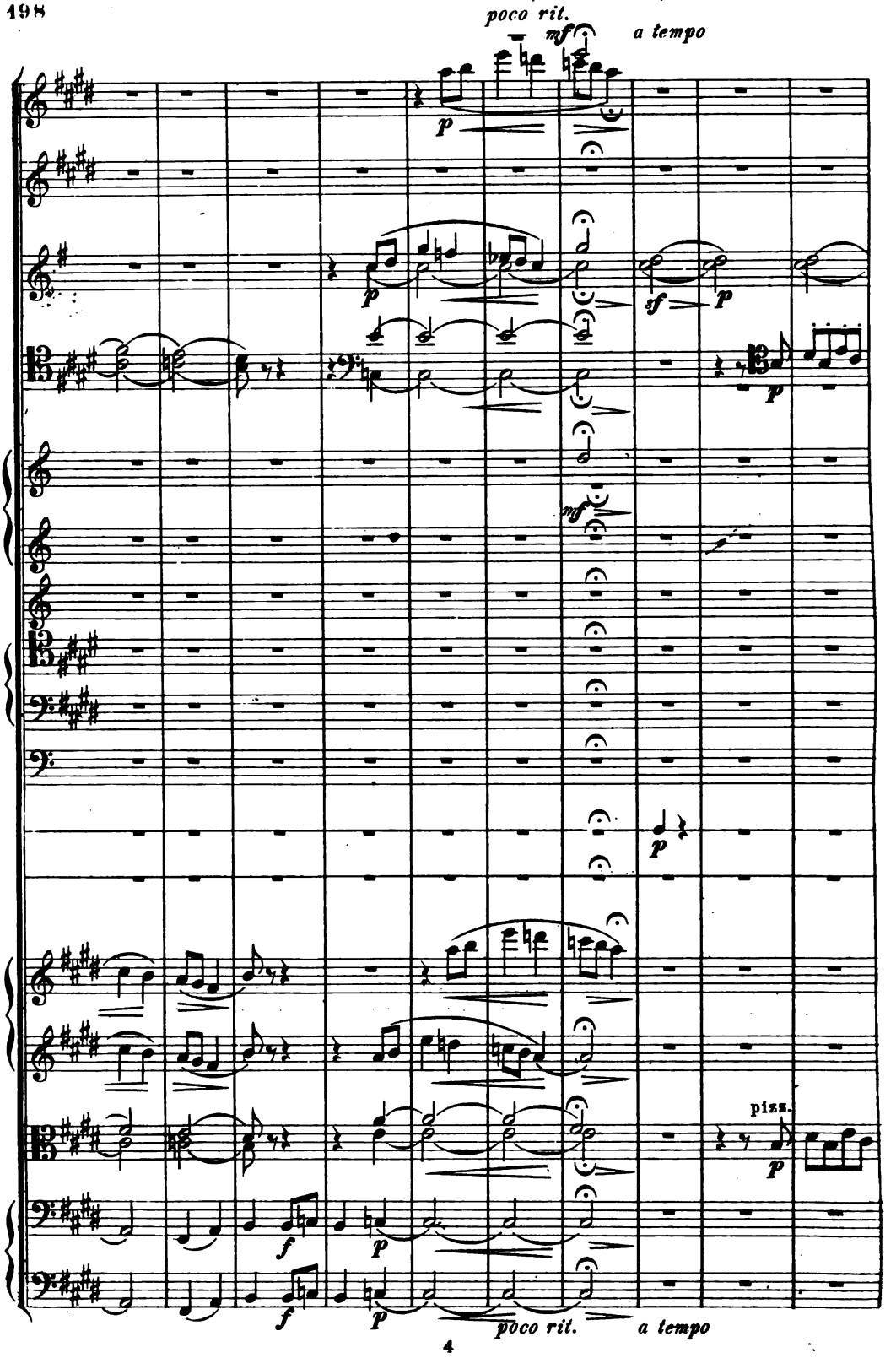




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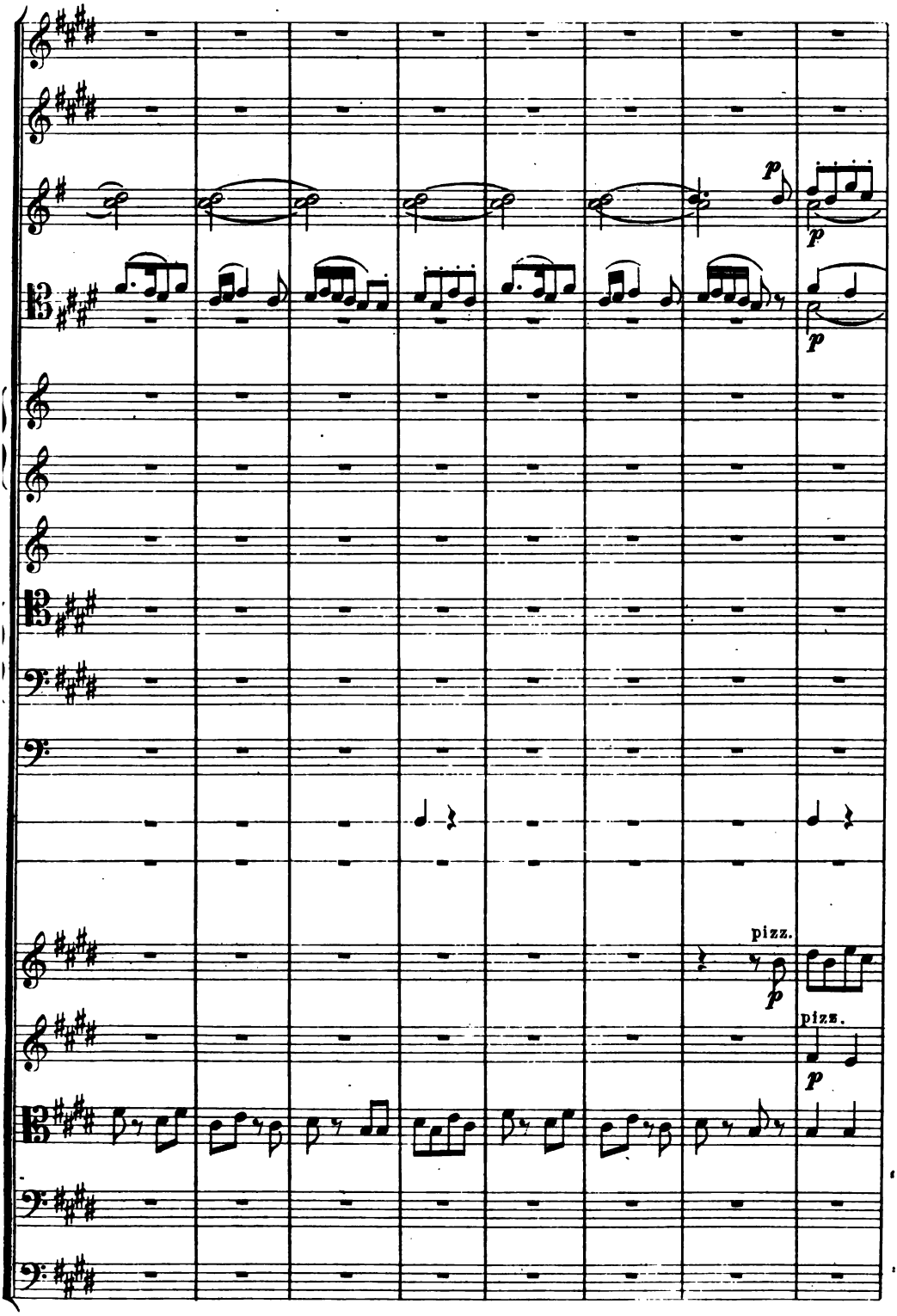


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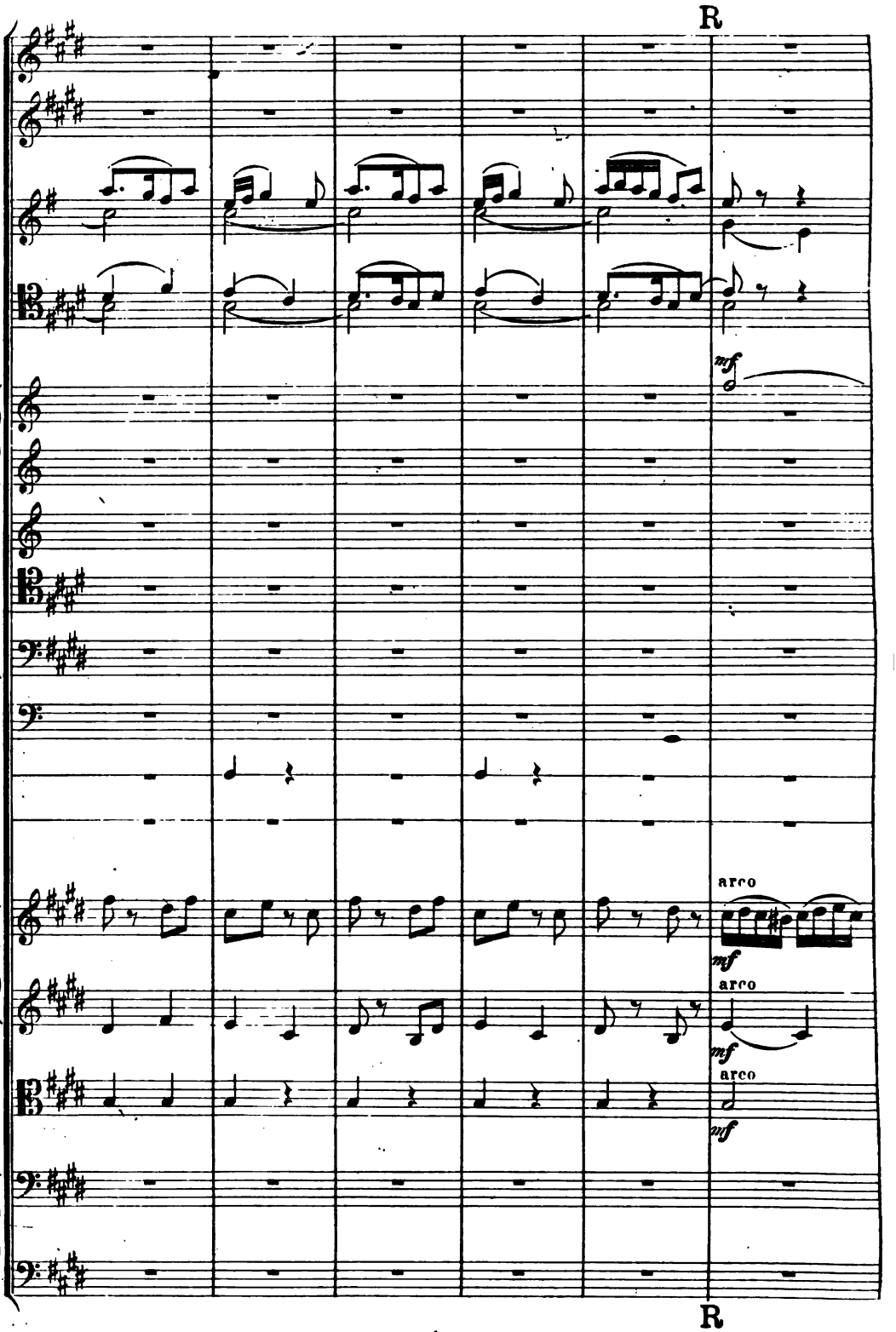




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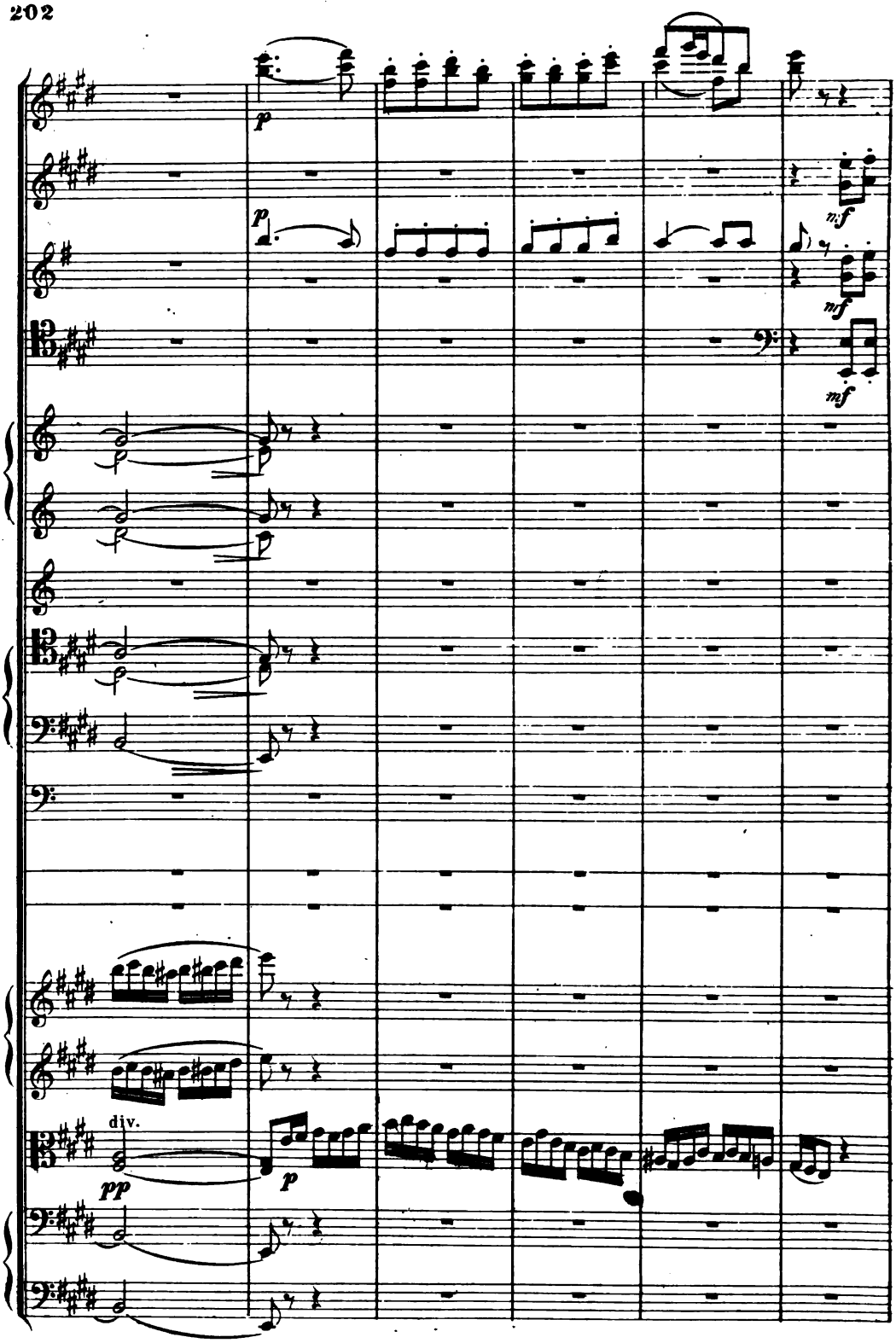




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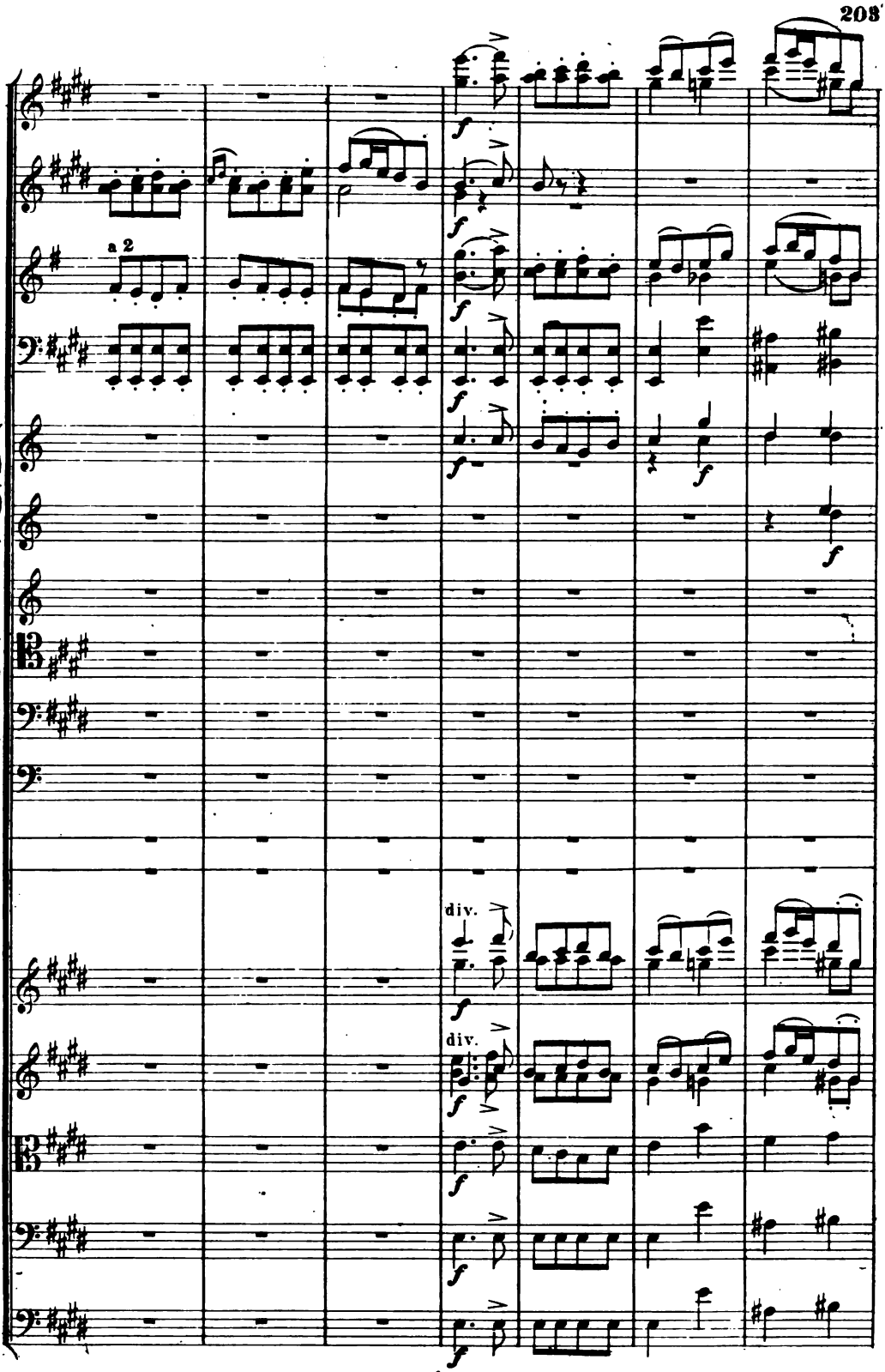




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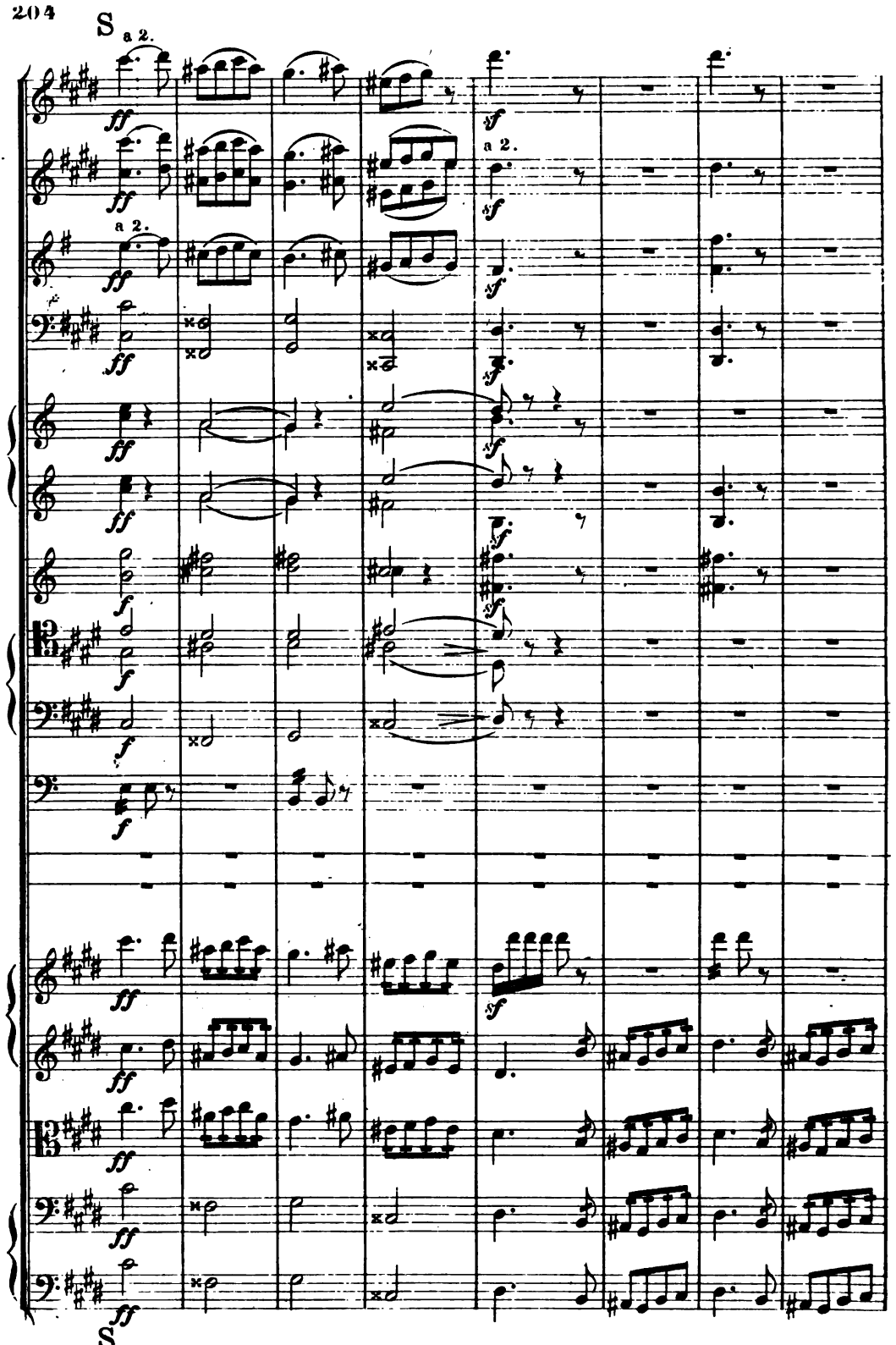




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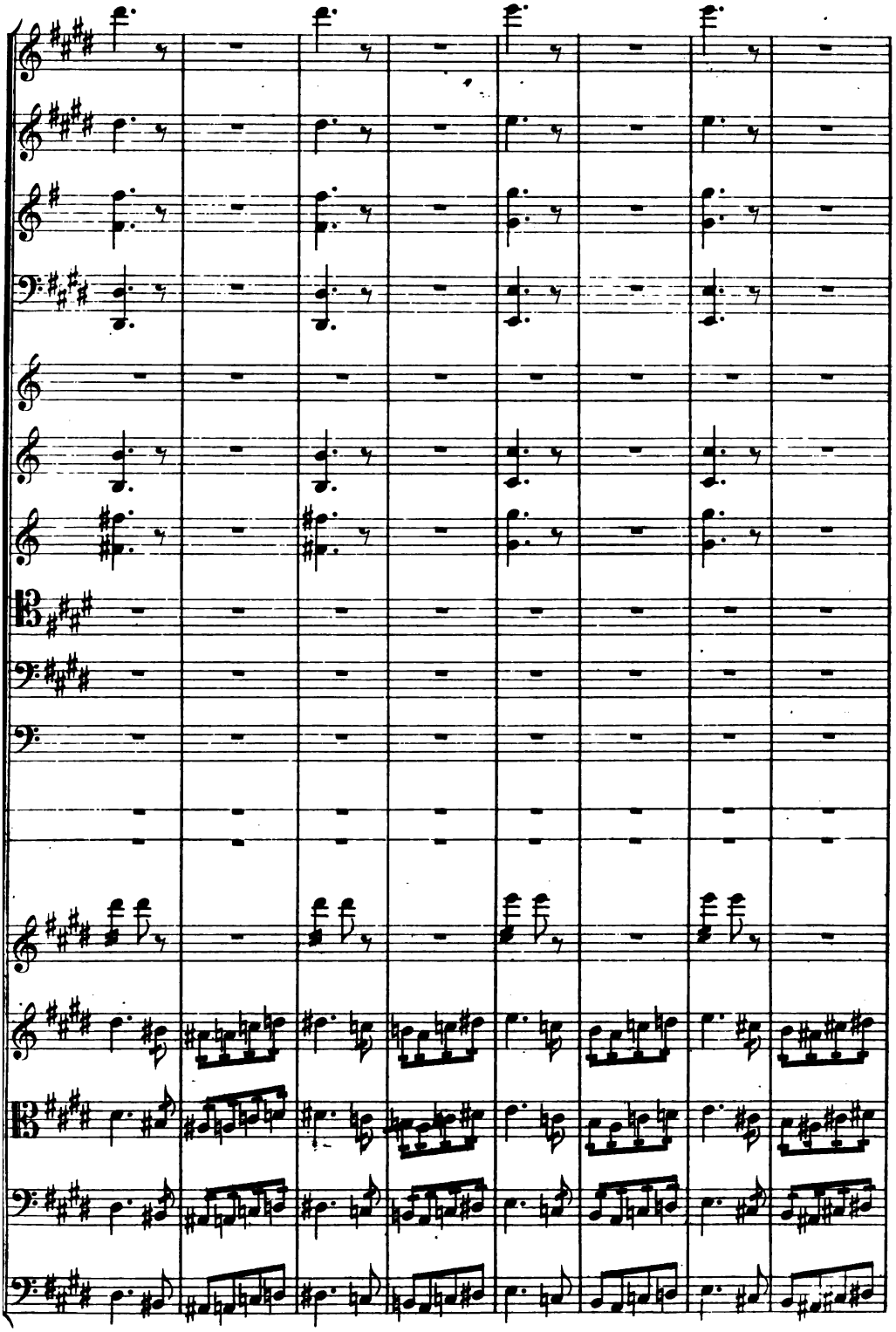

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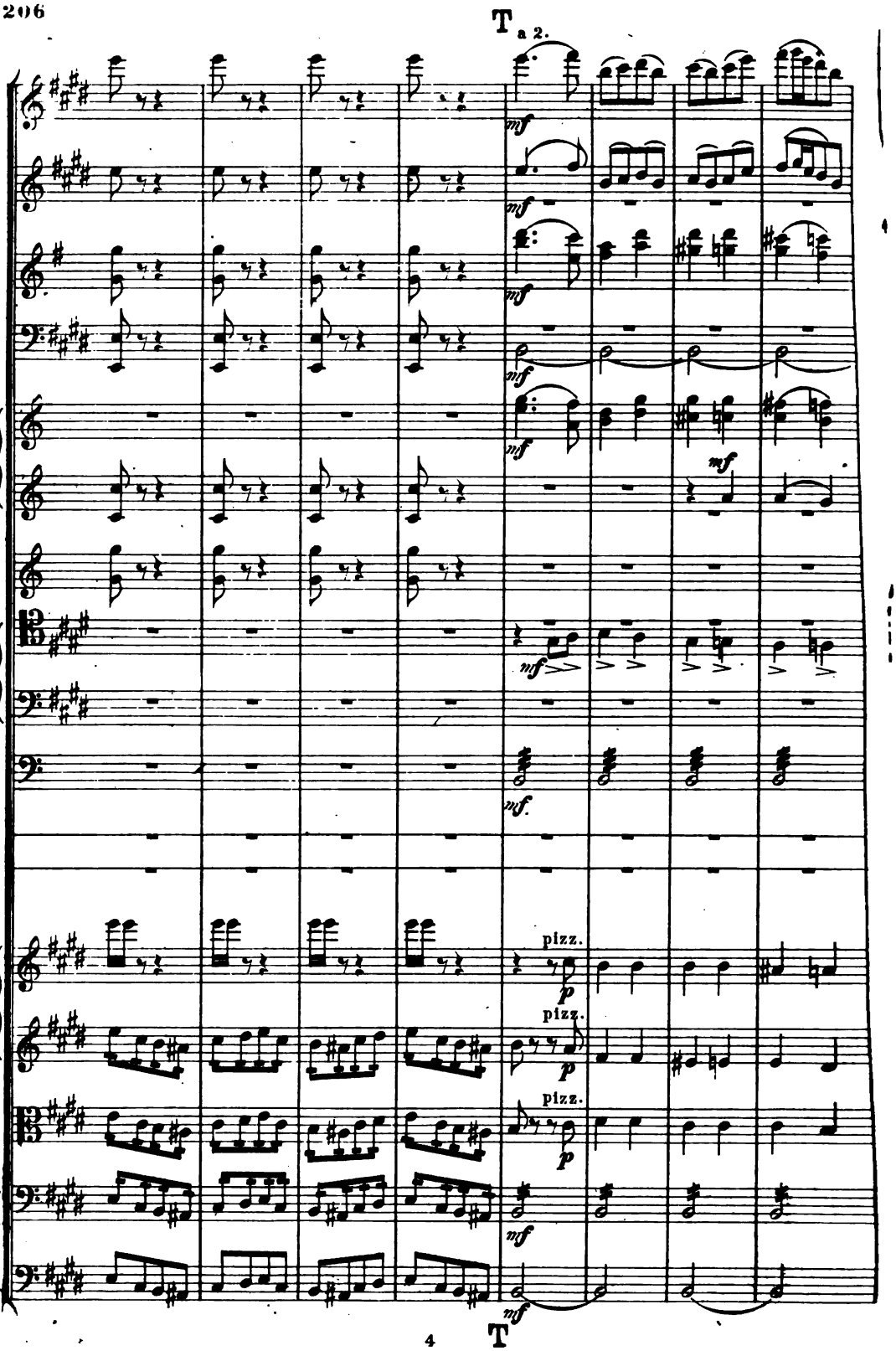




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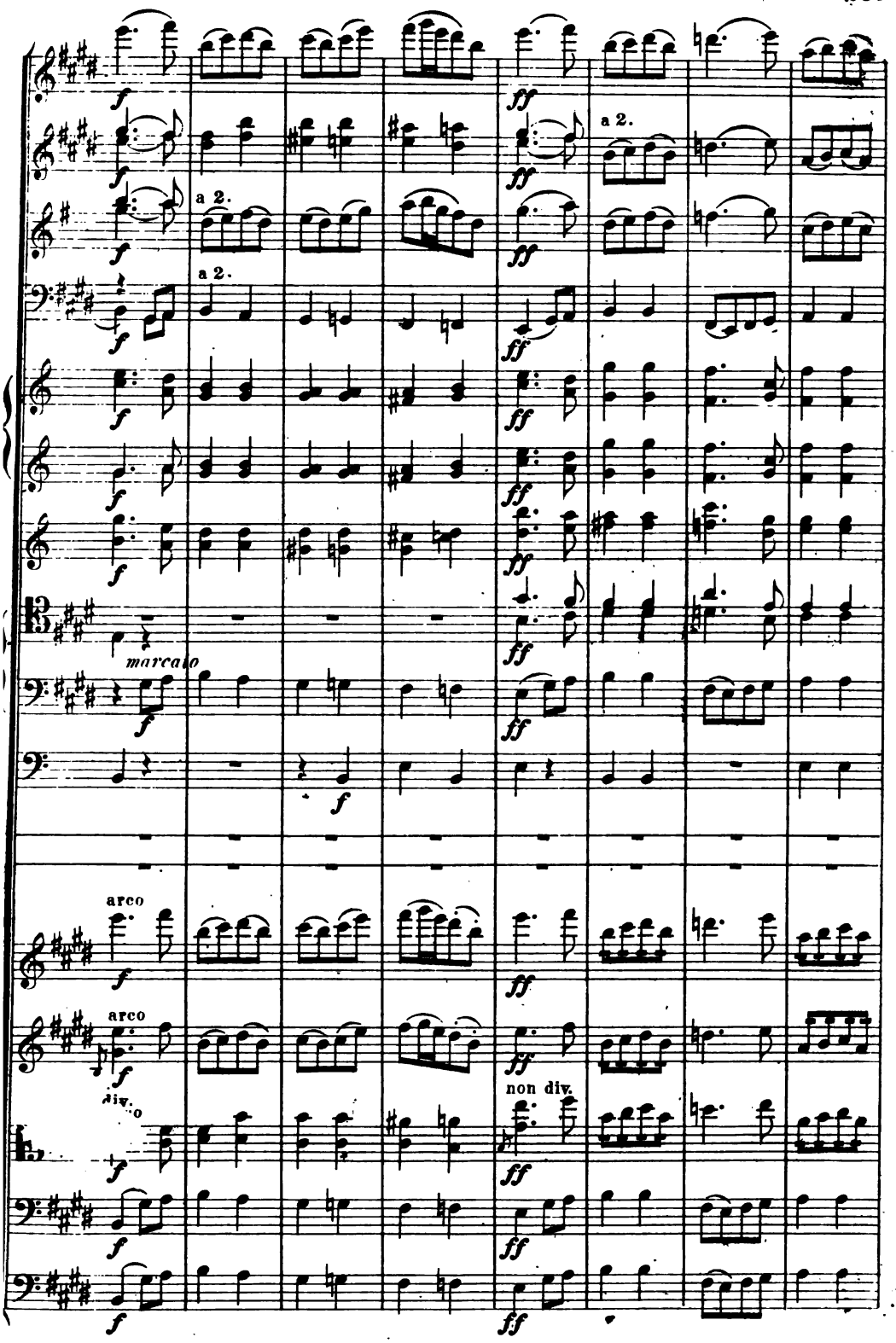




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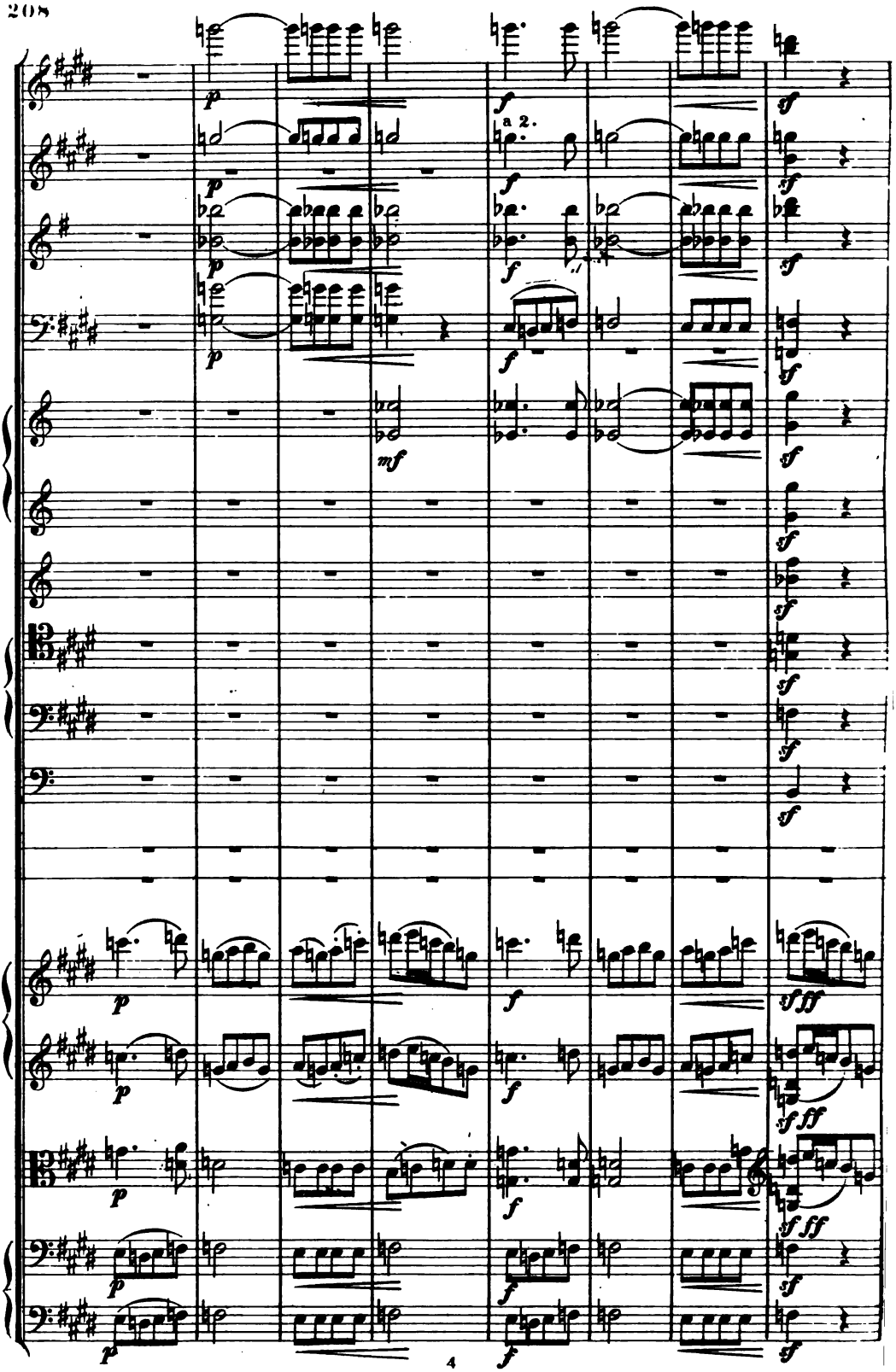




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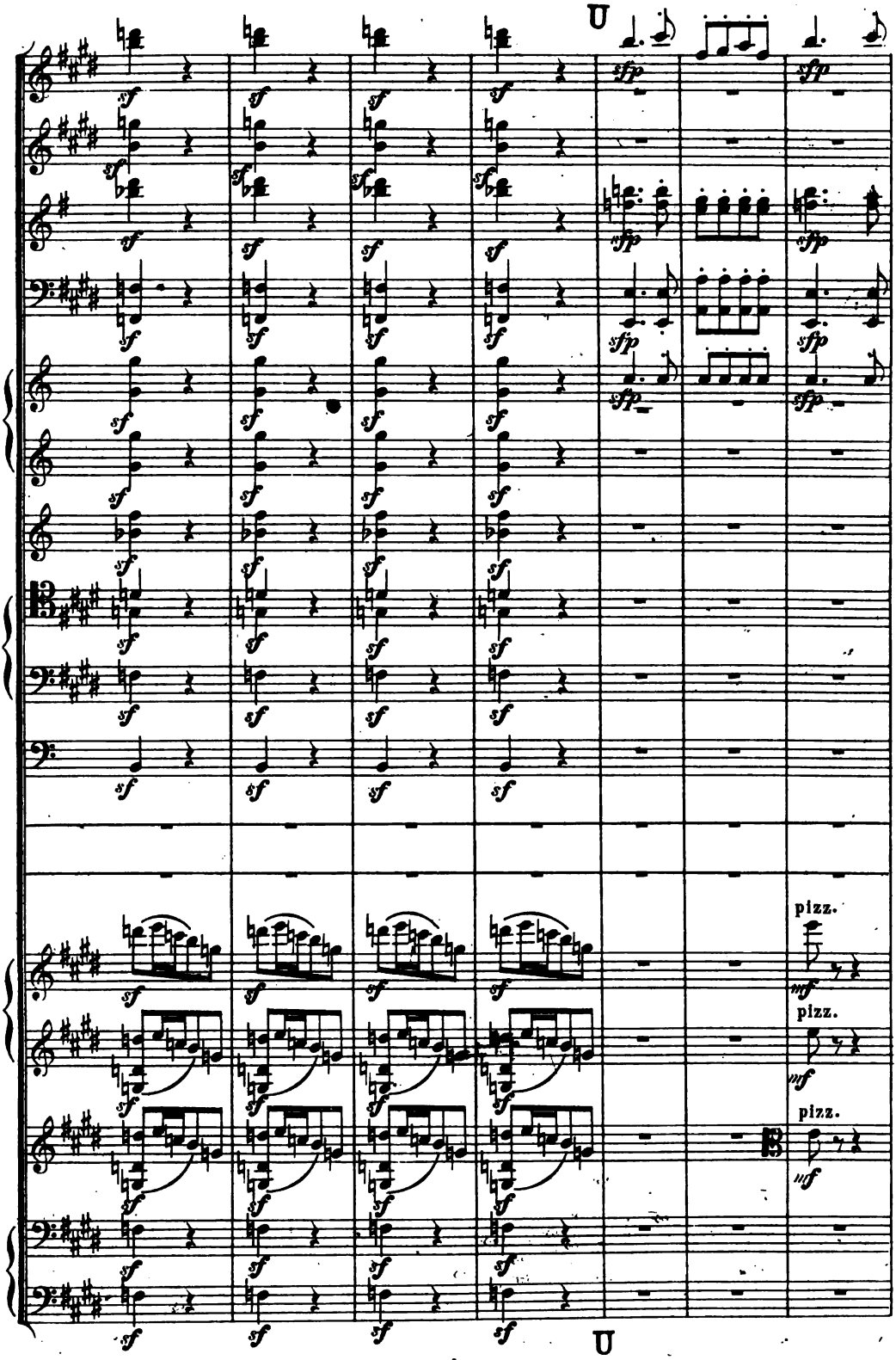




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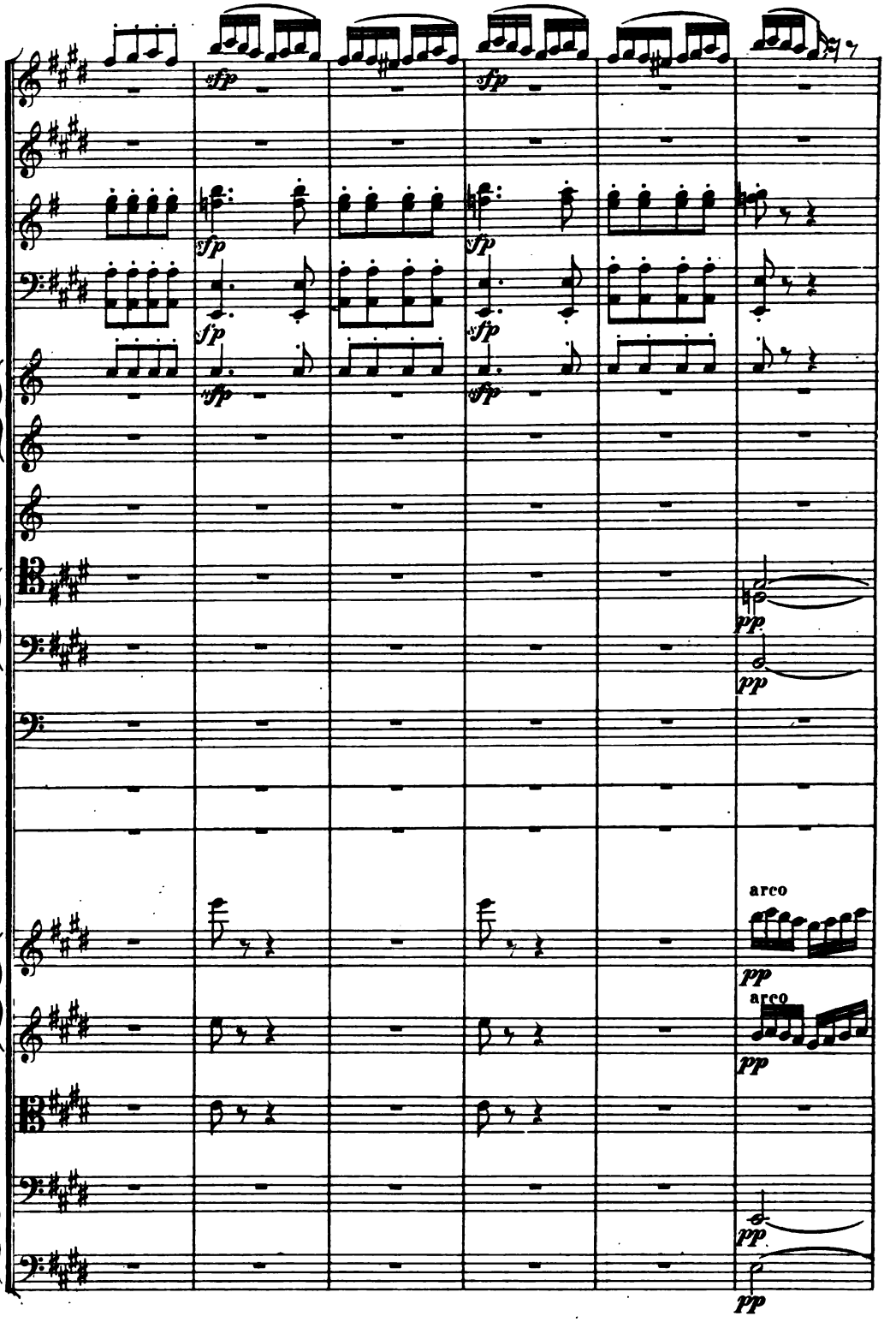




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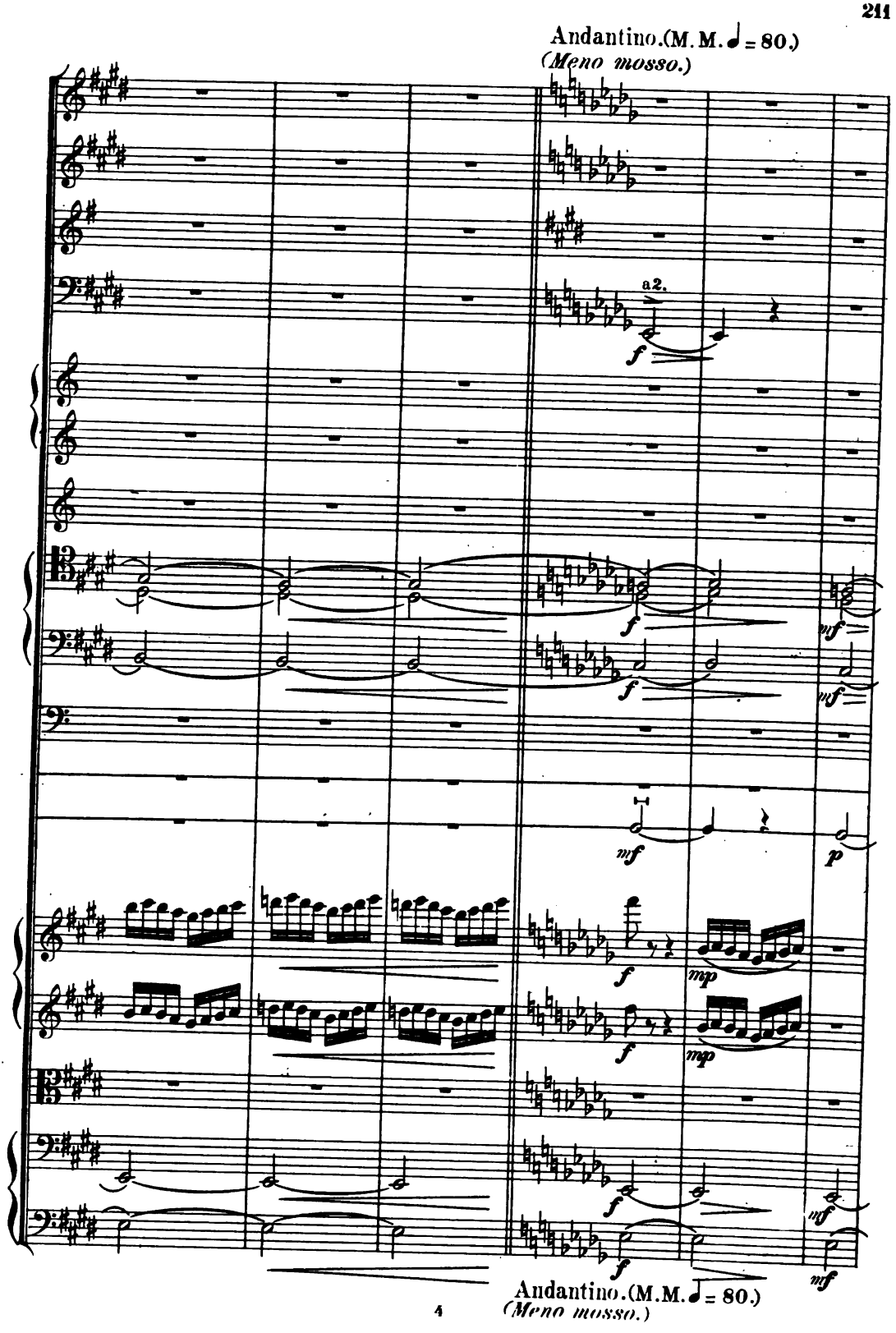




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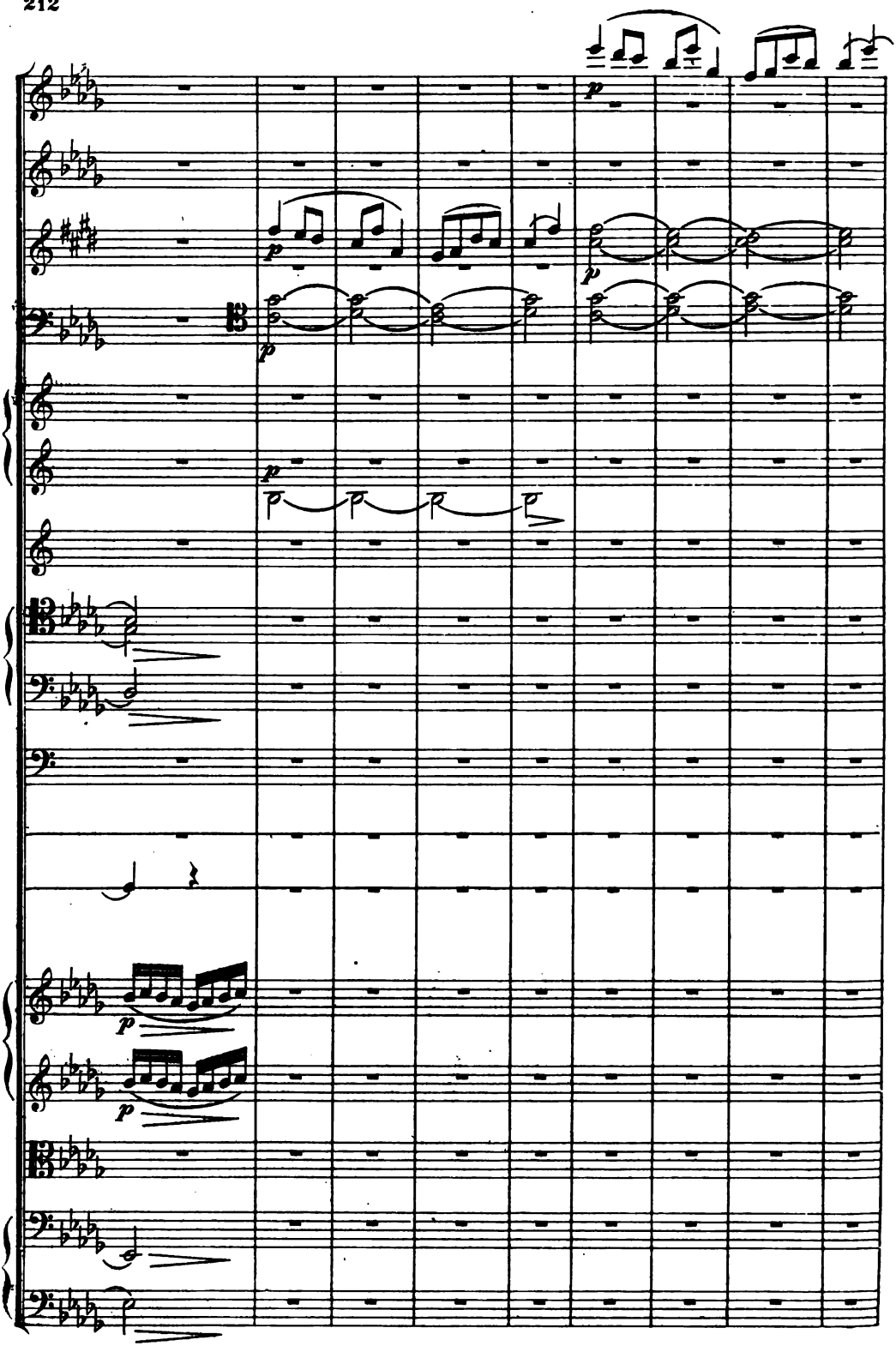



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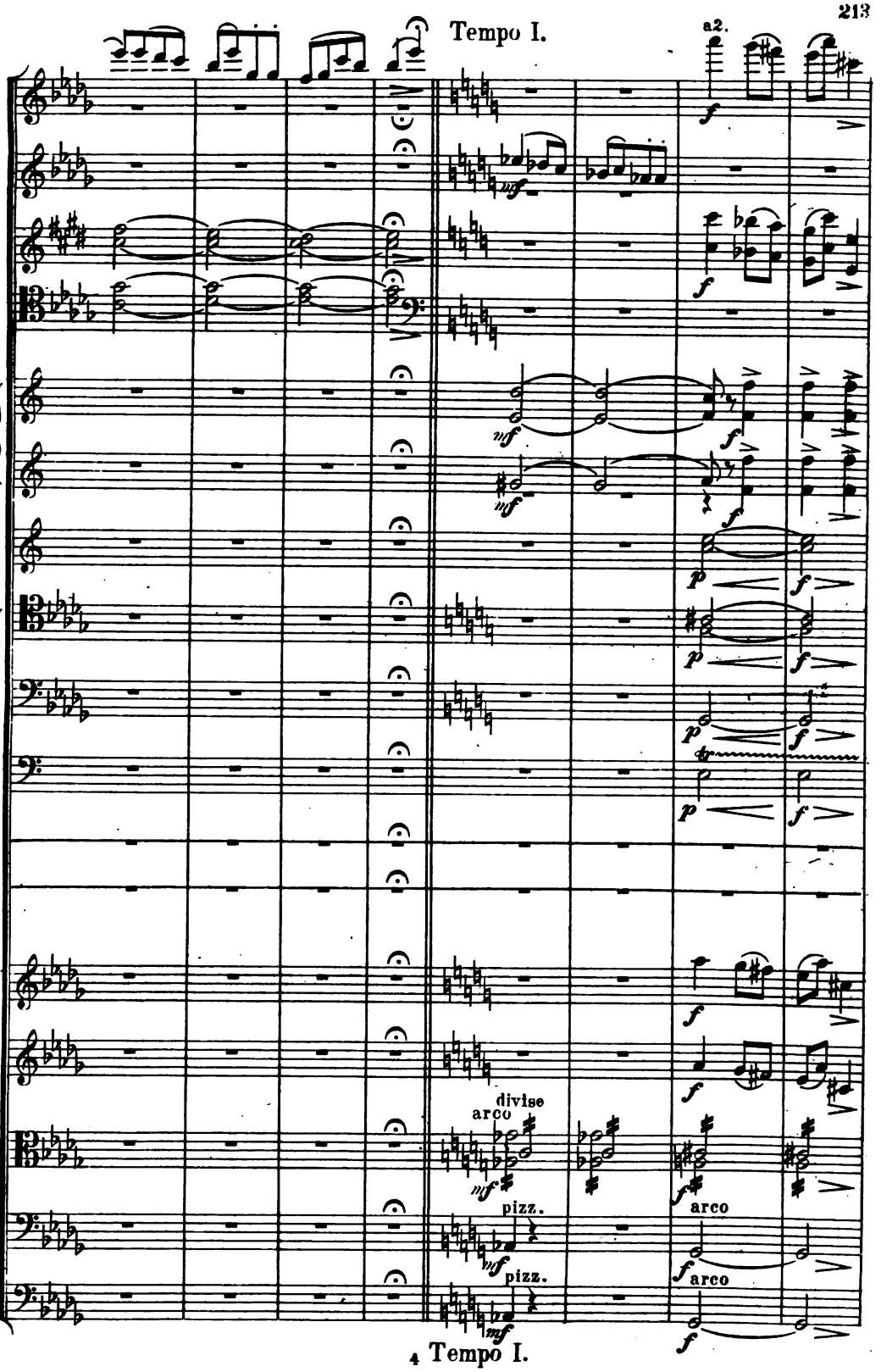


4 Tempo I.

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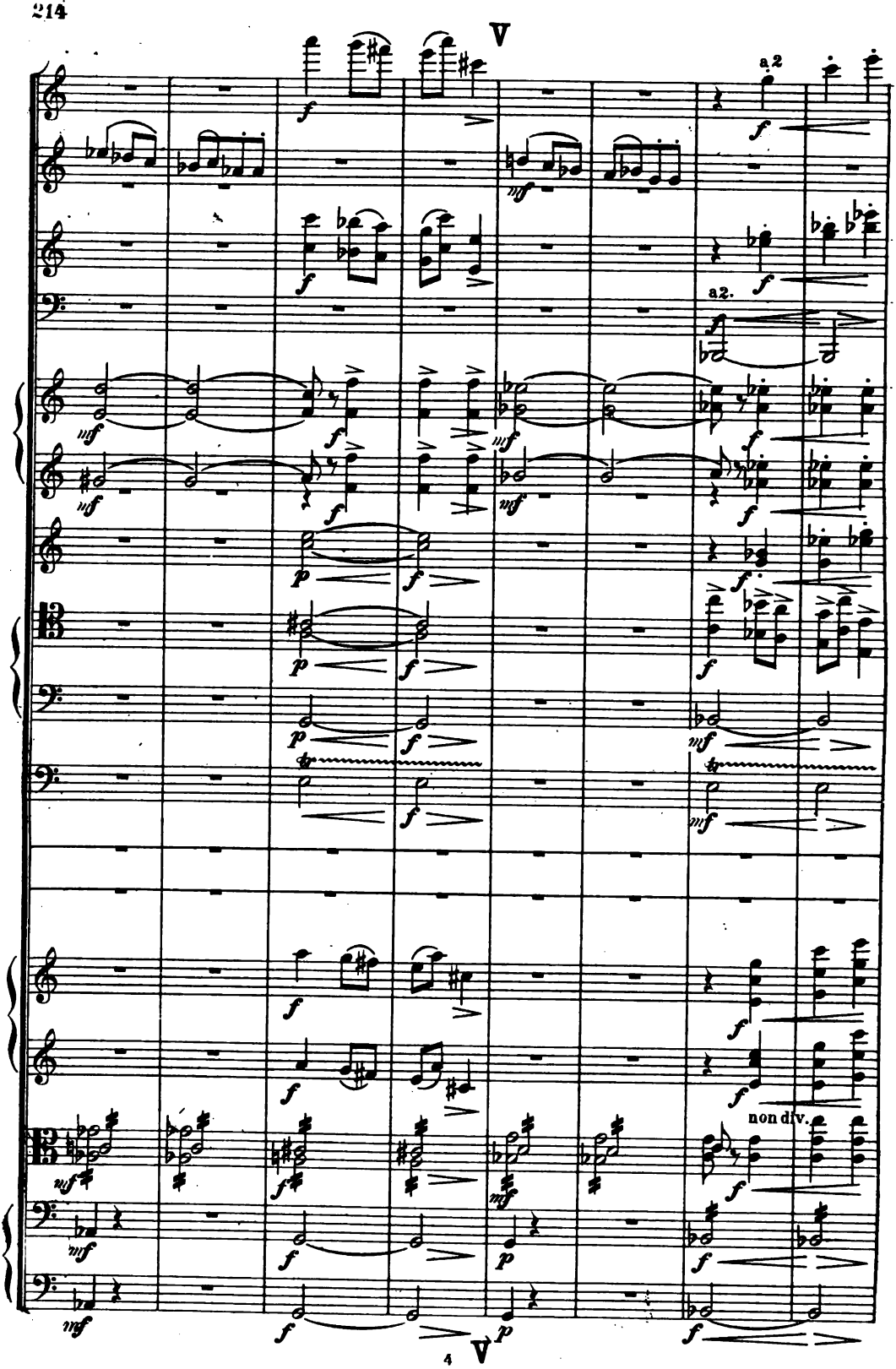




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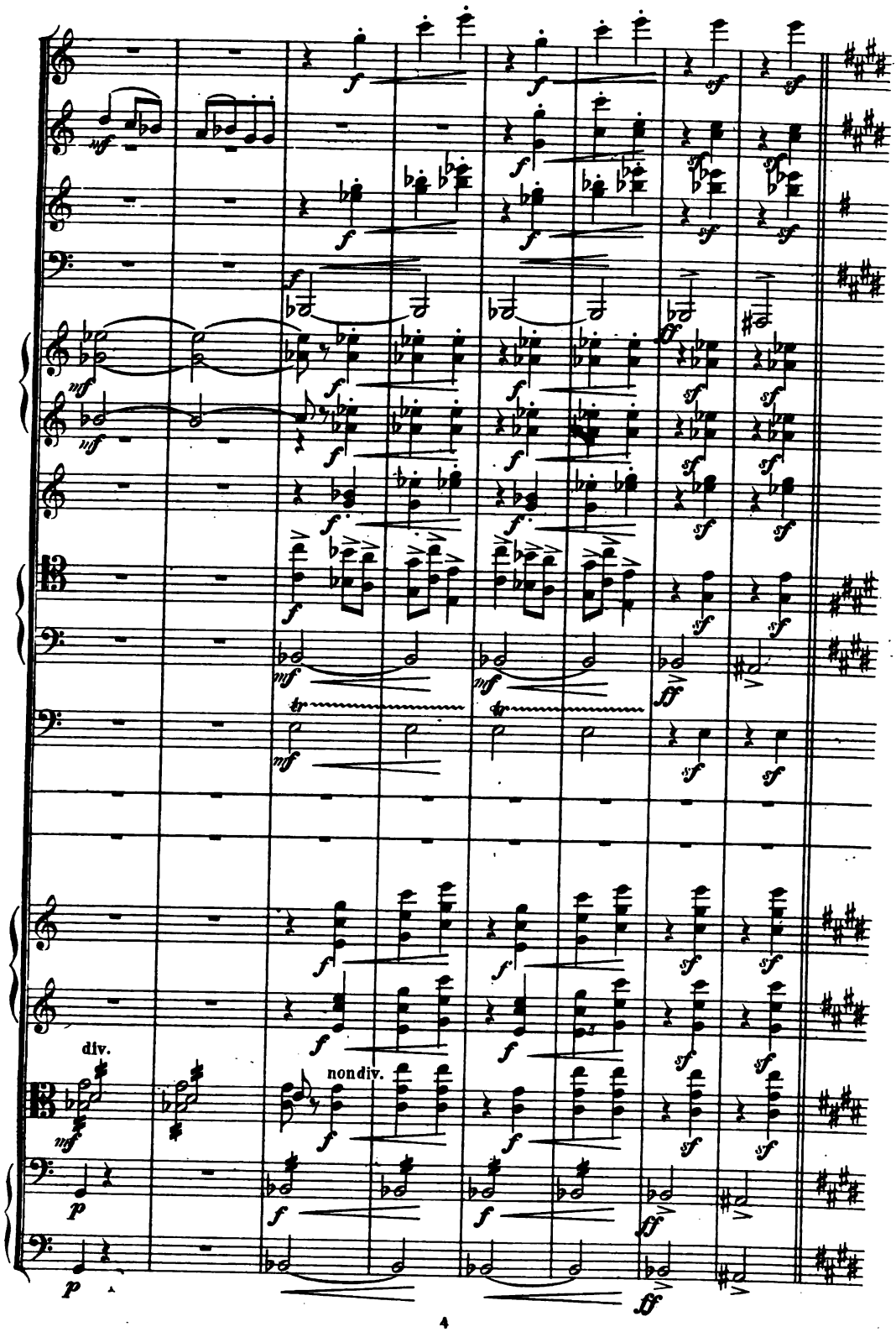




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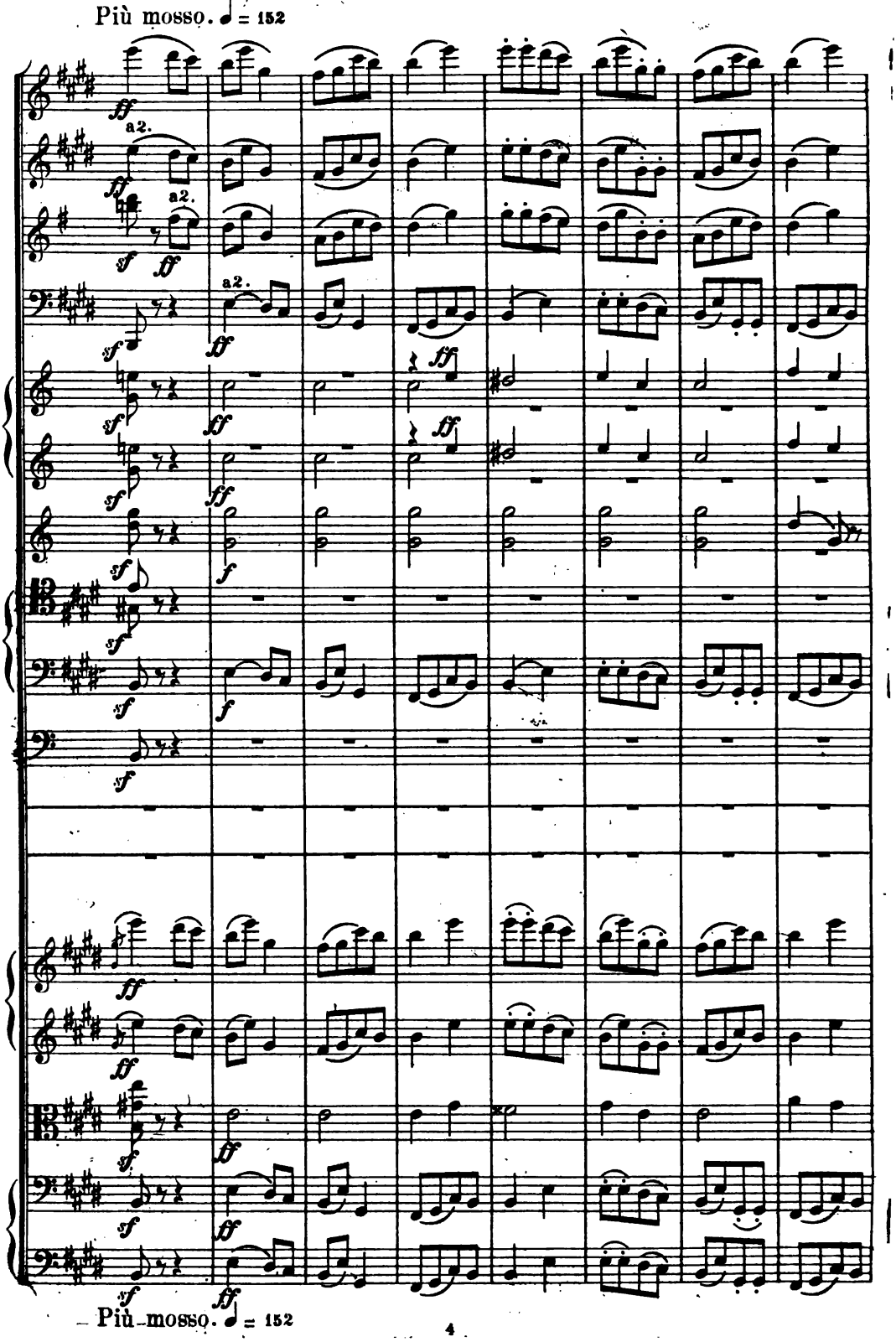




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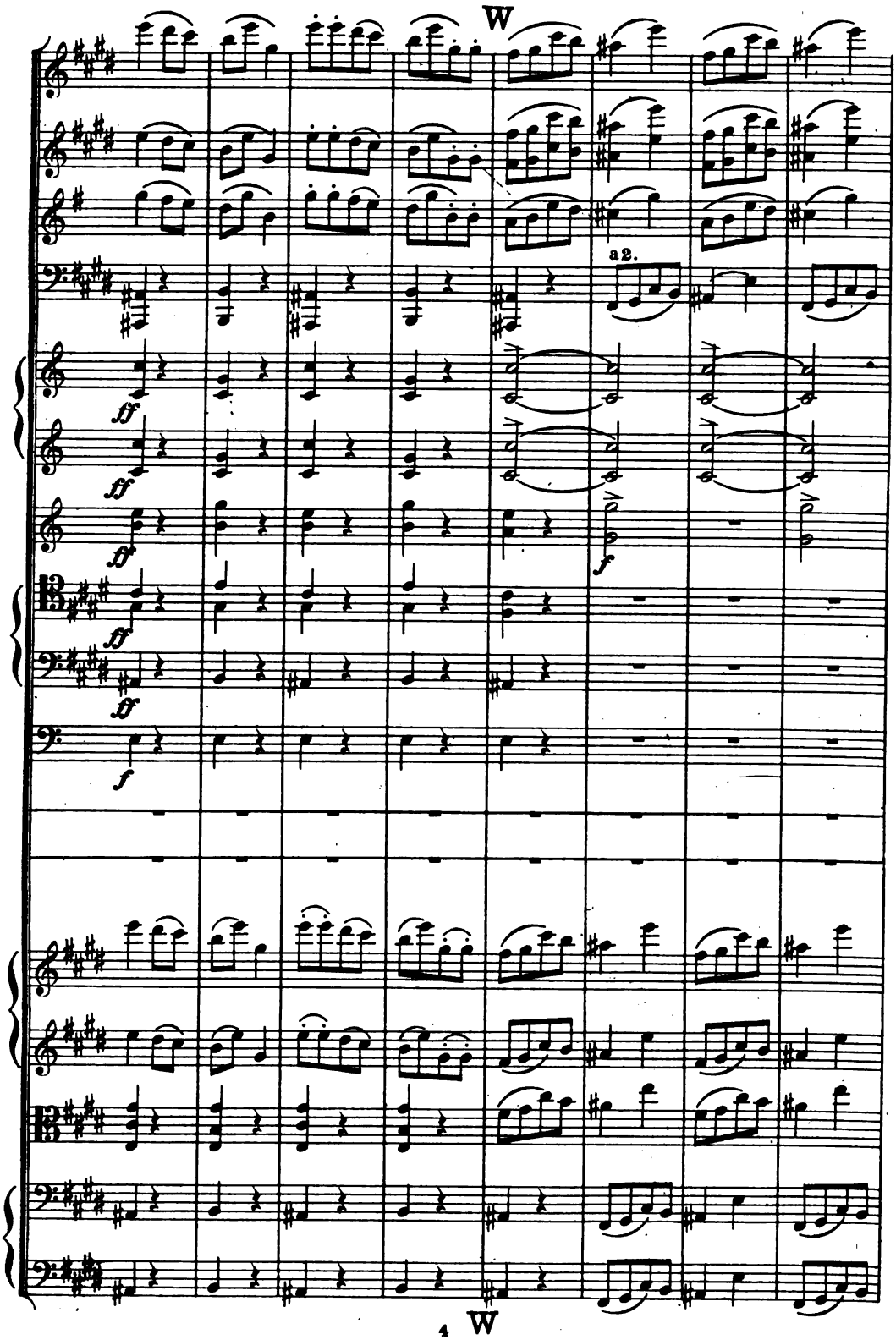


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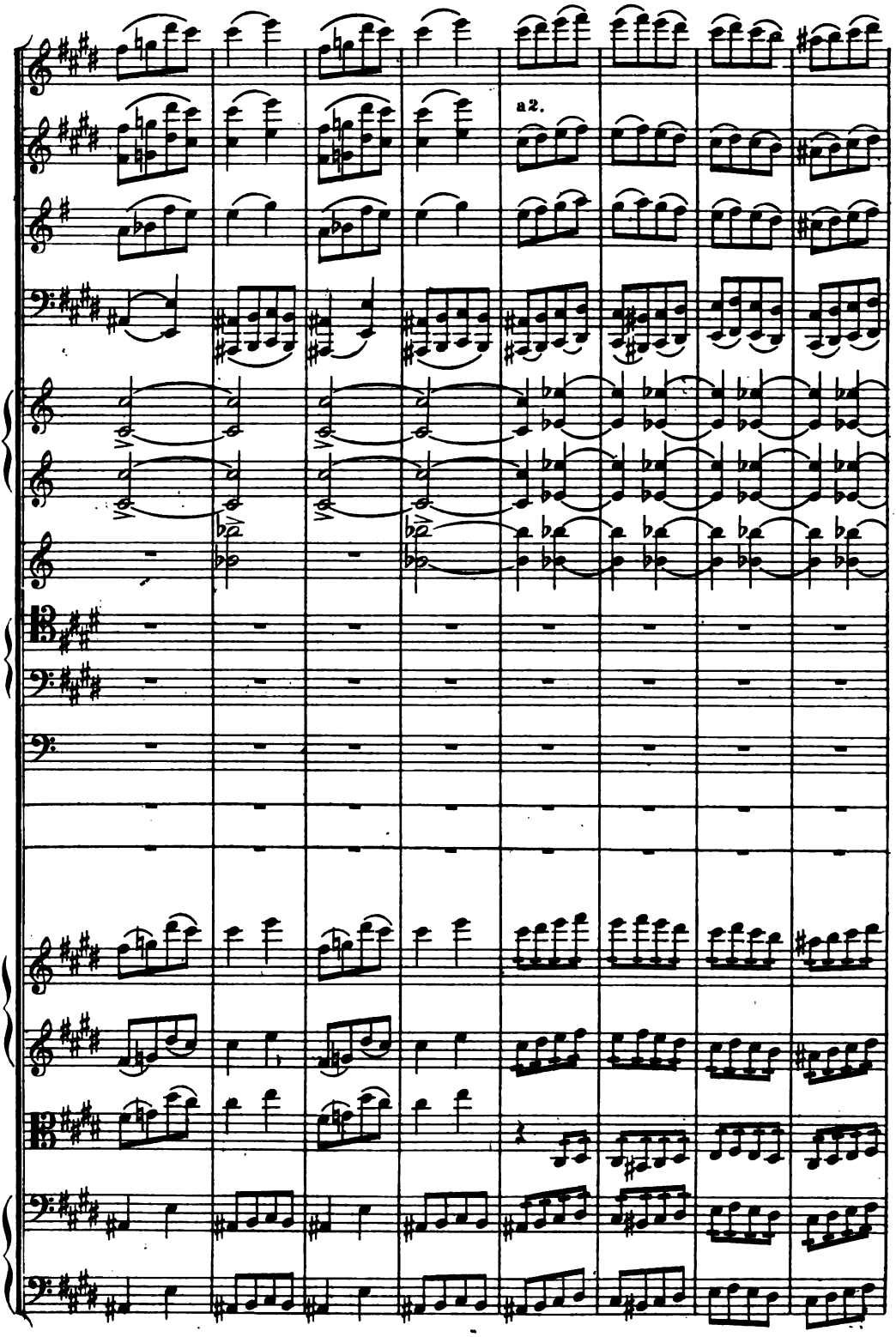


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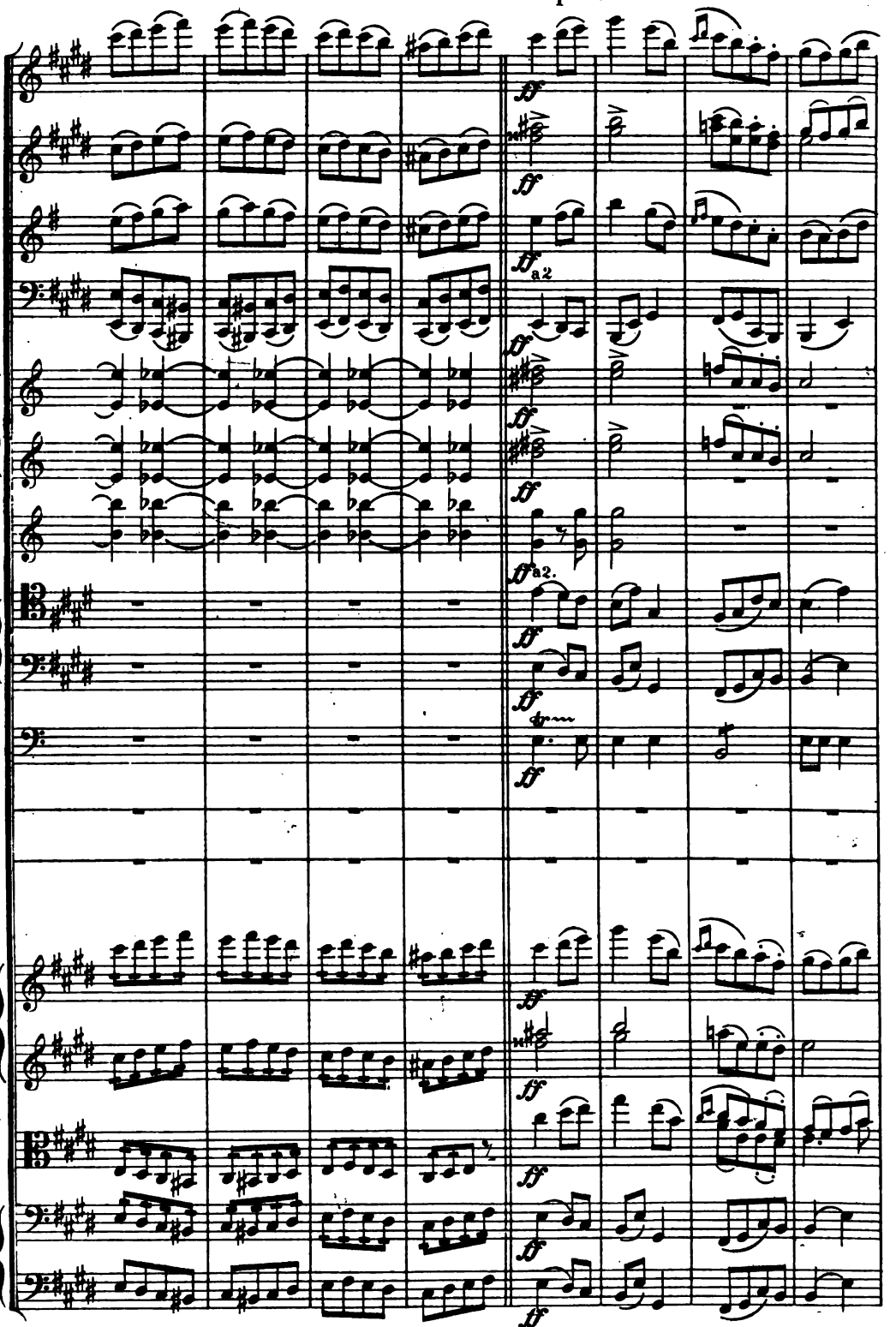


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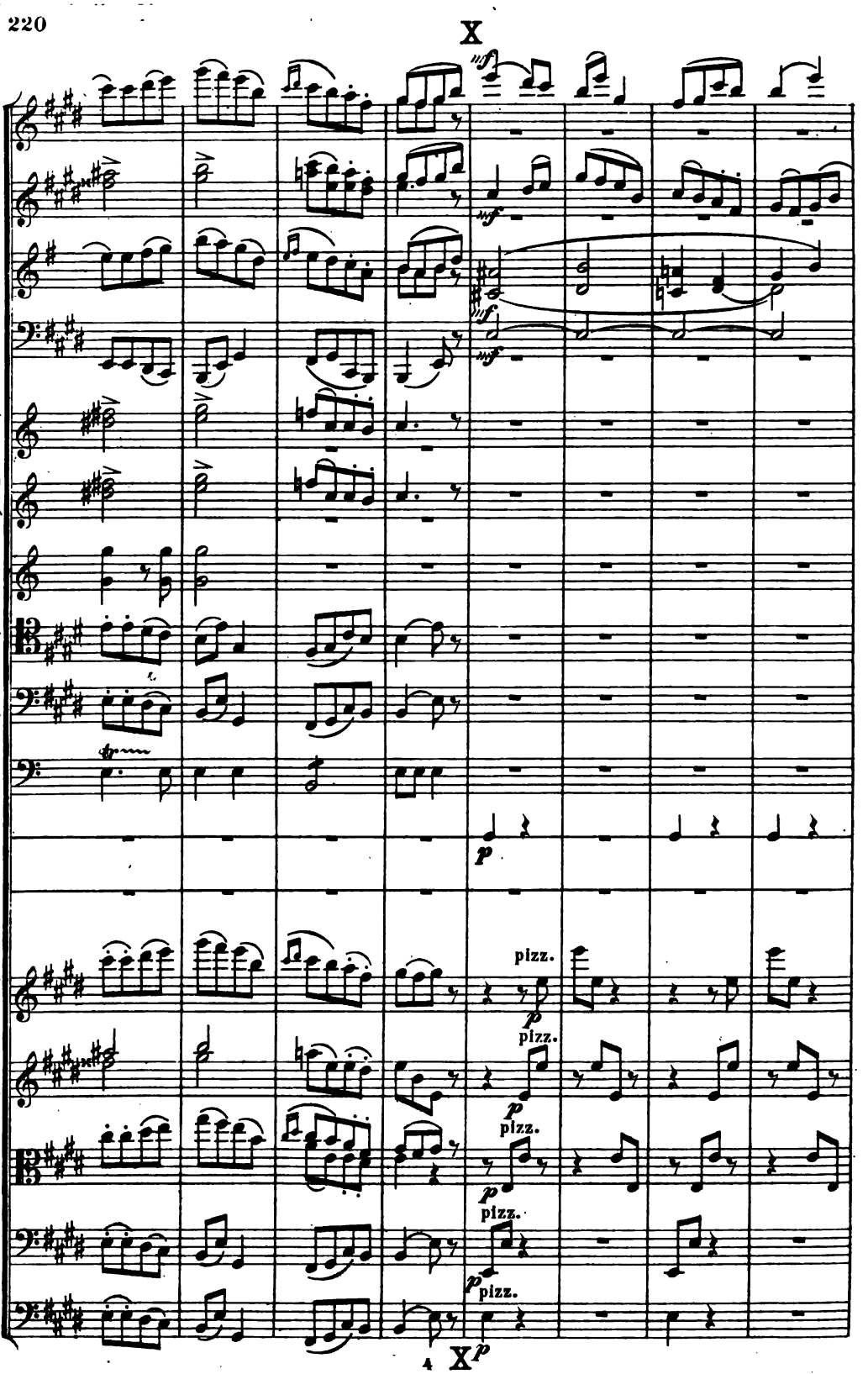


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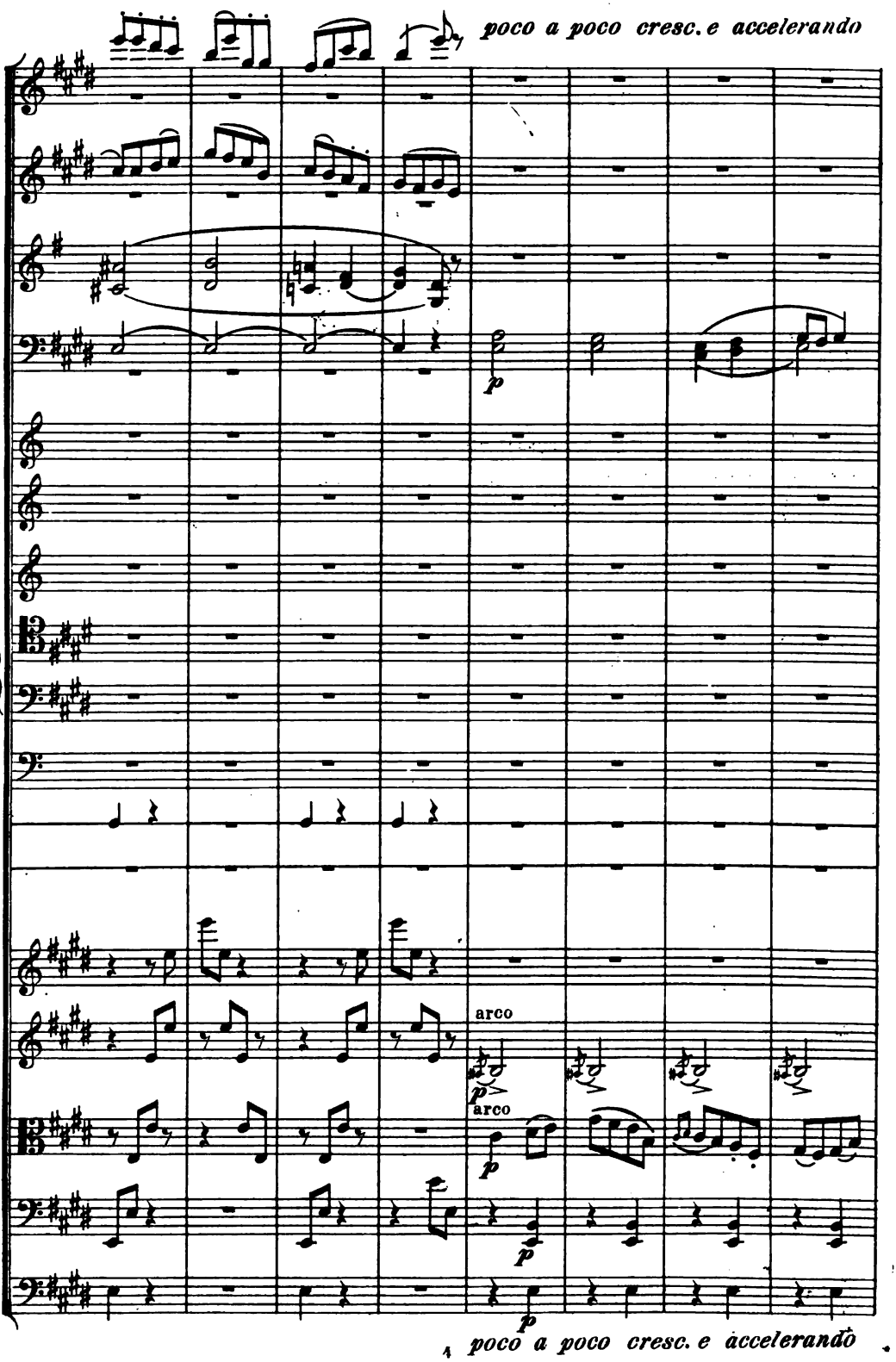


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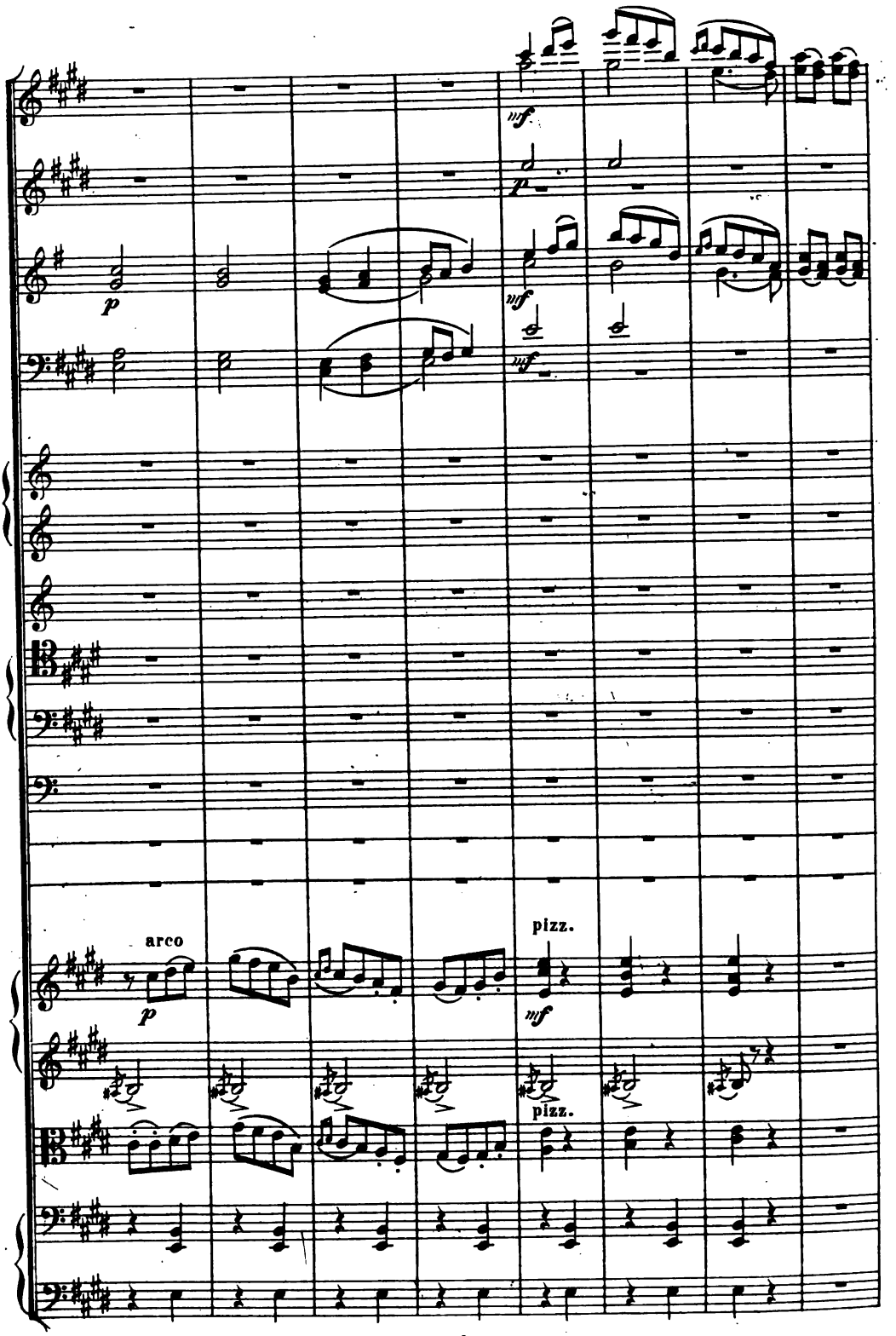




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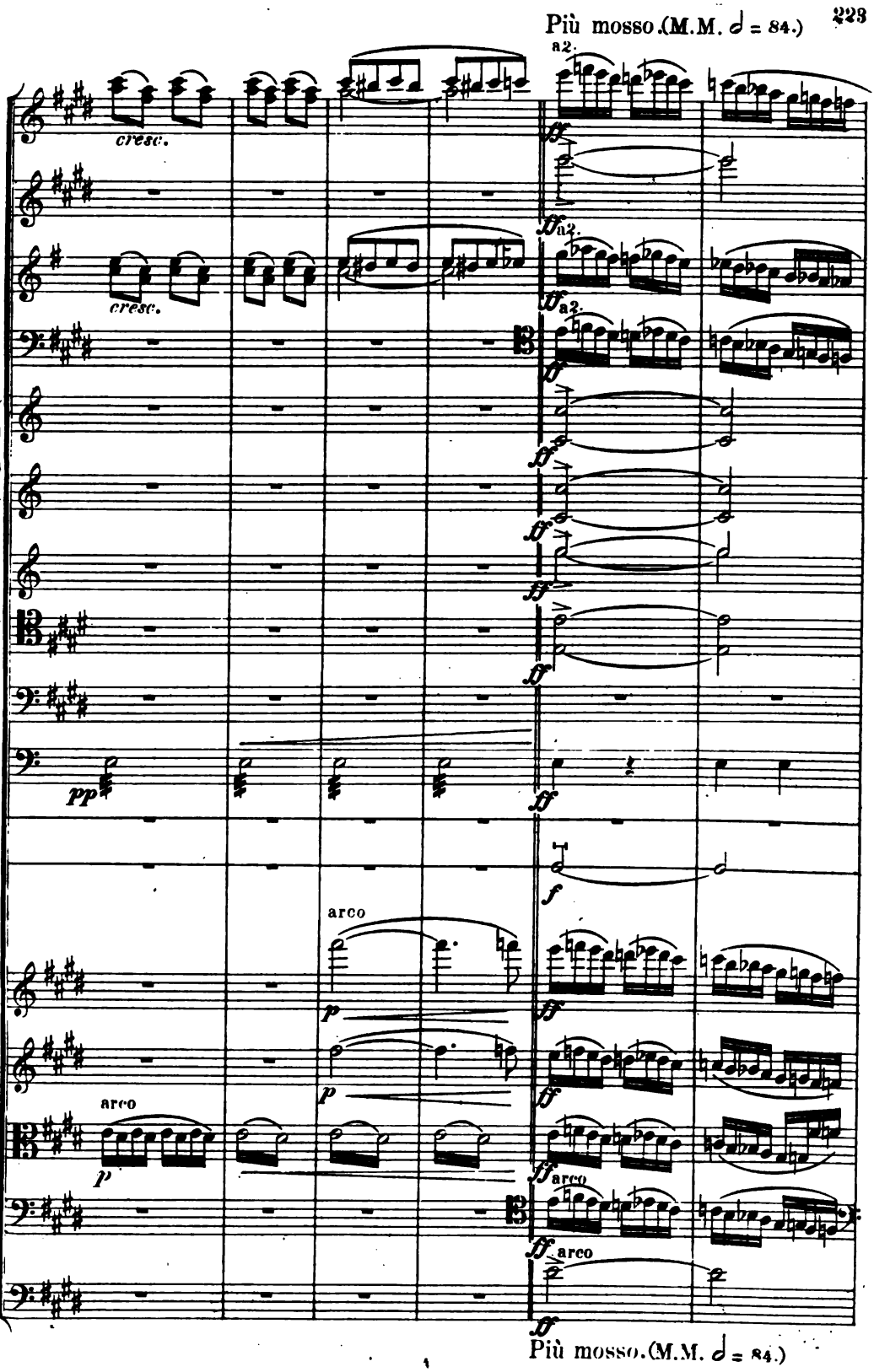


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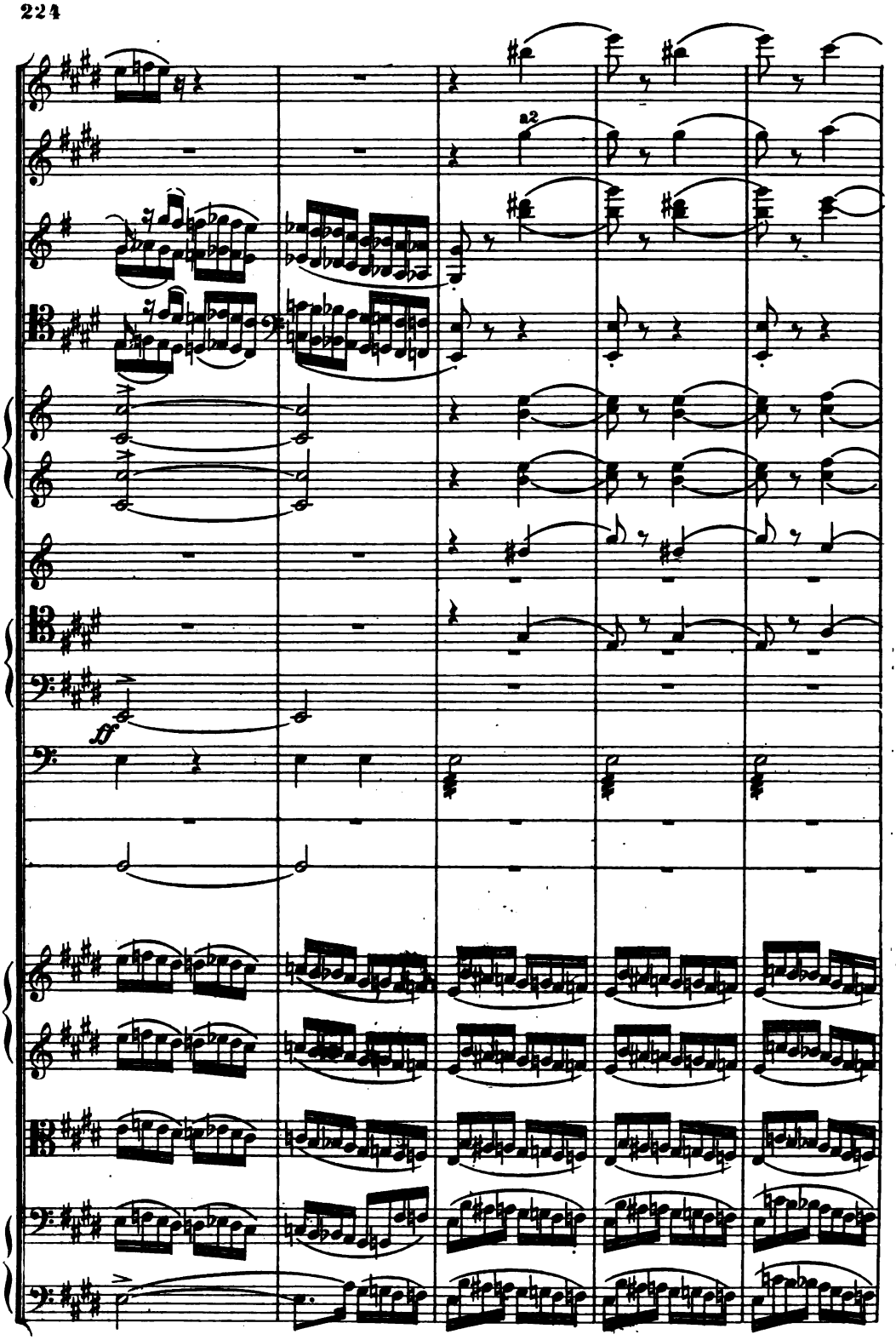




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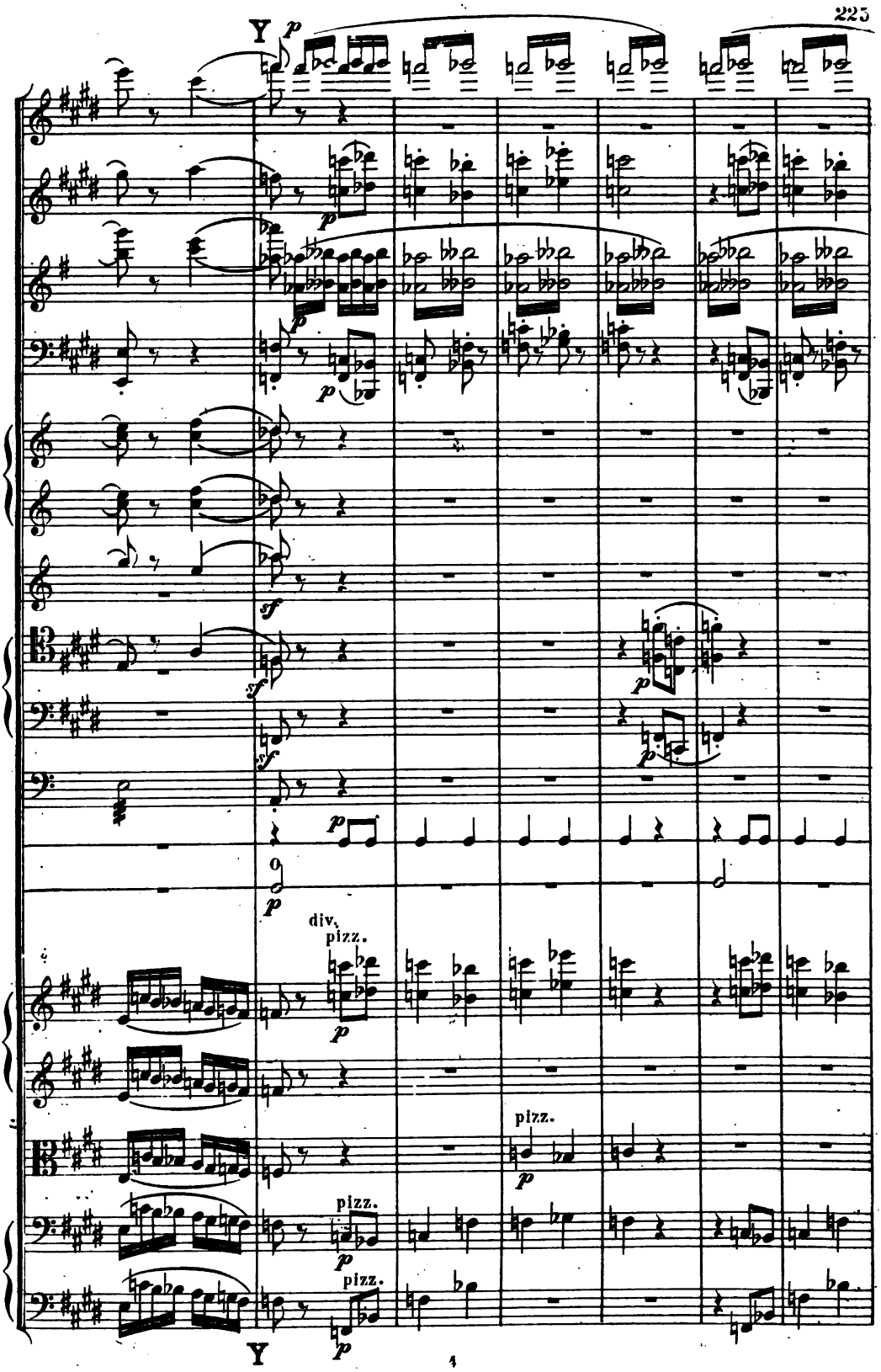




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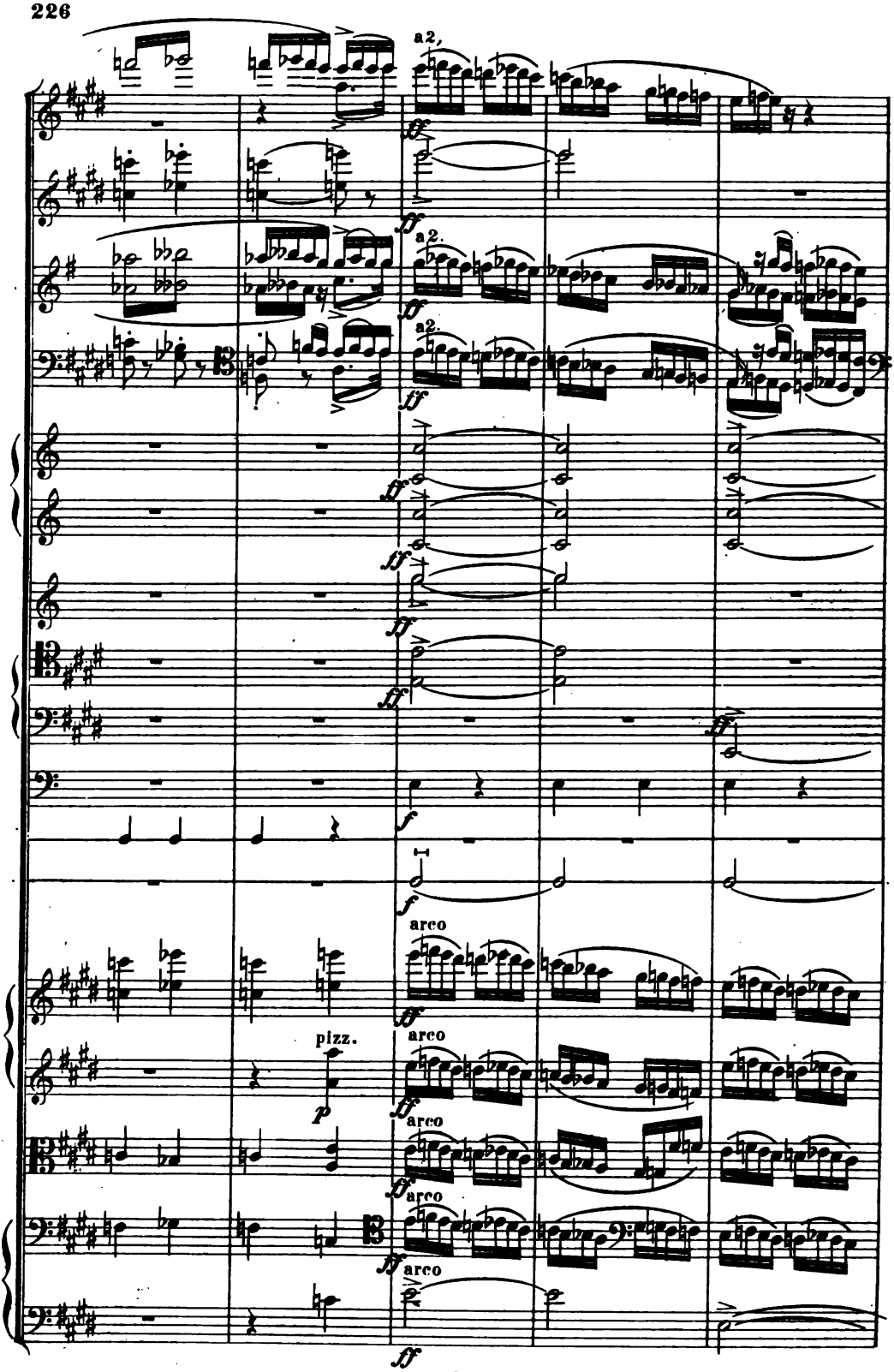




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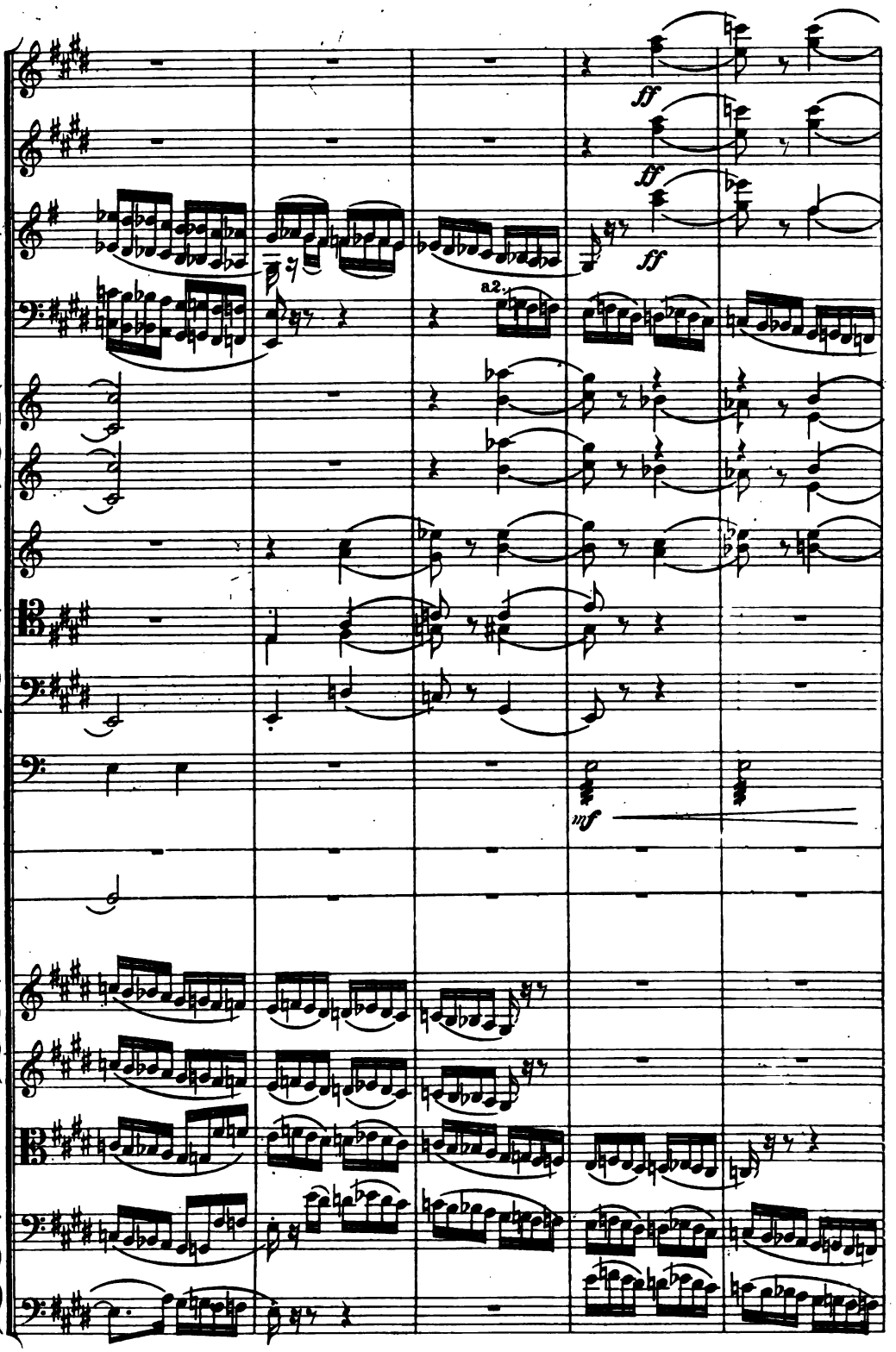




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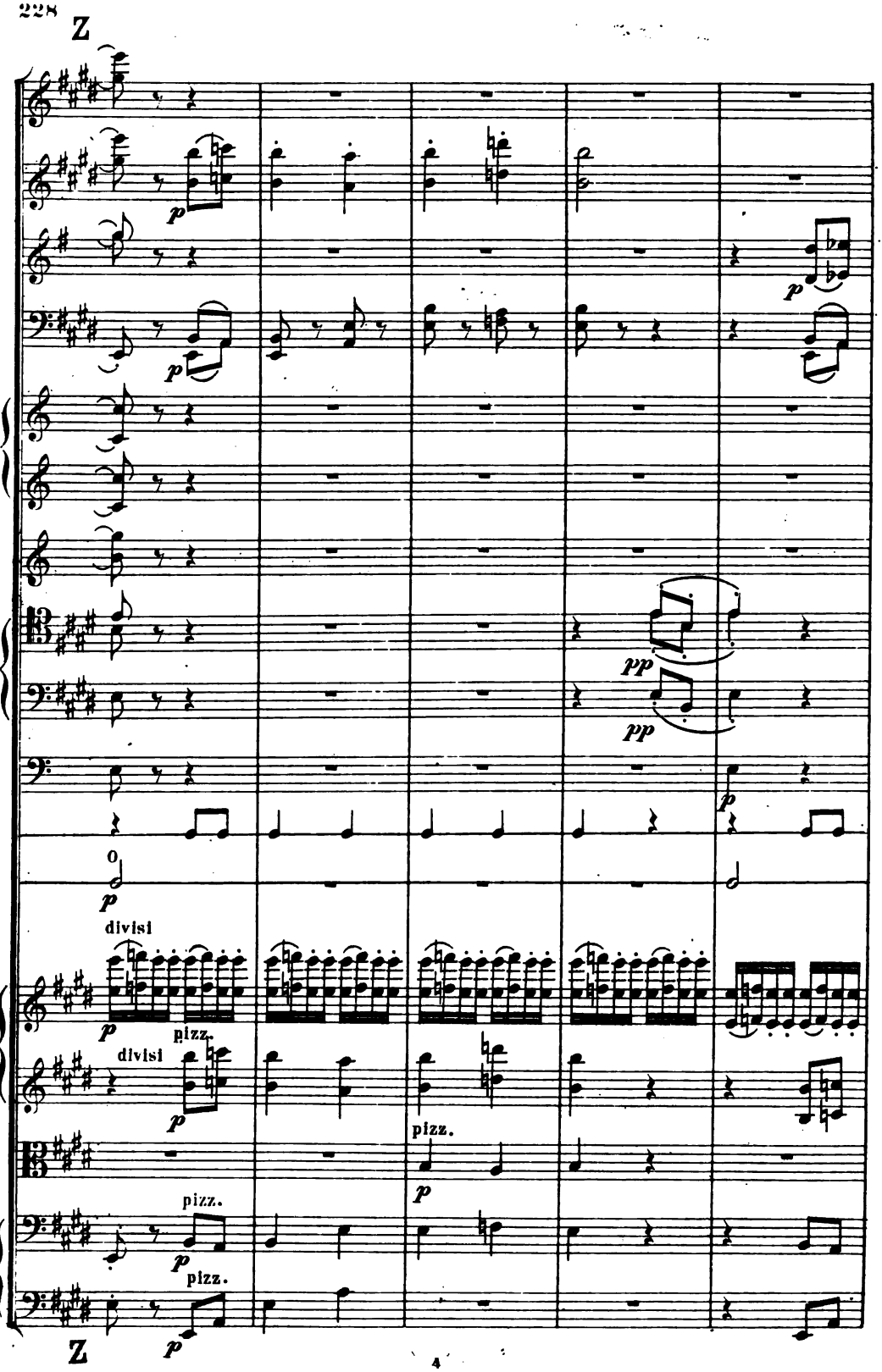




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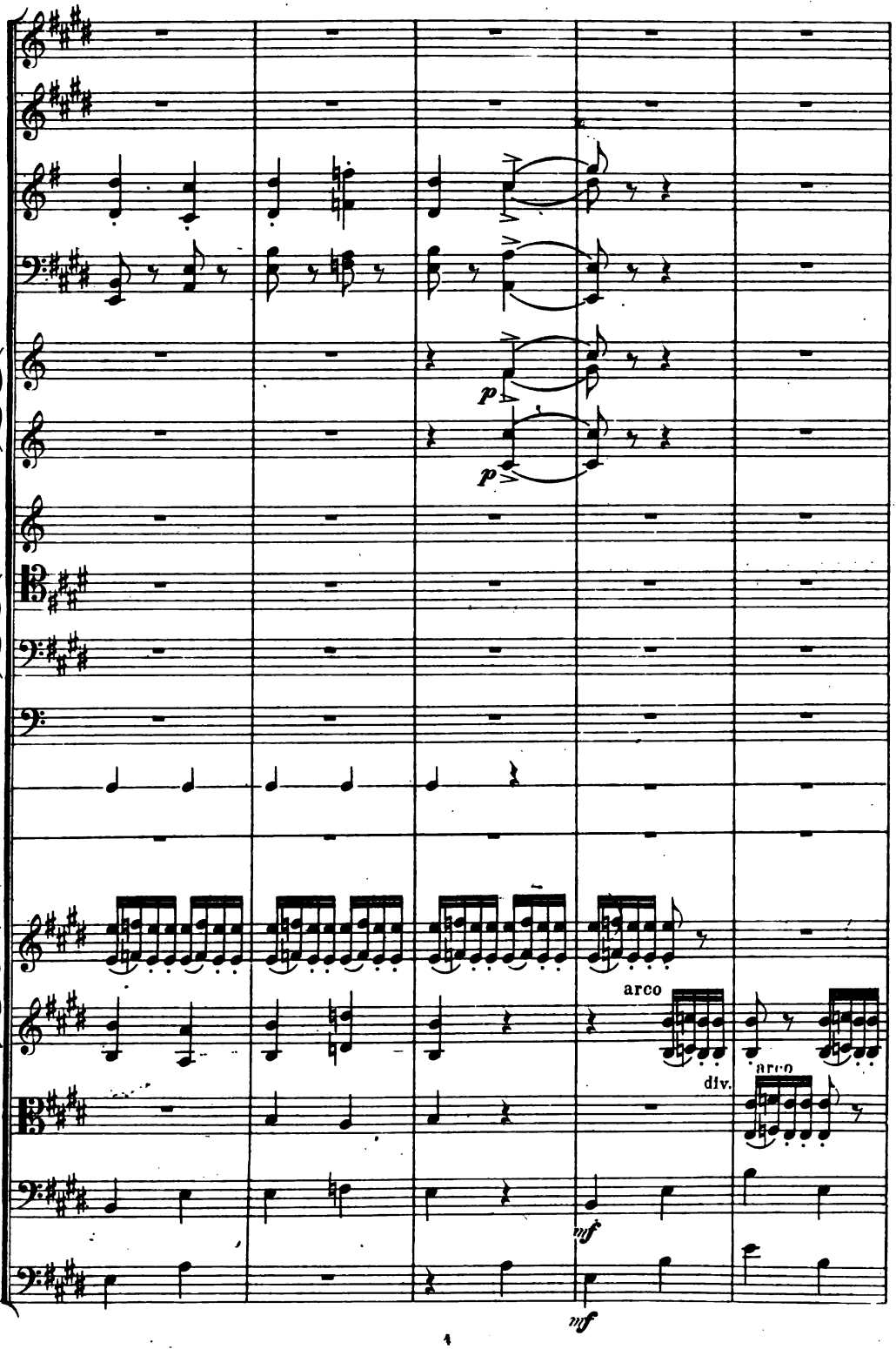


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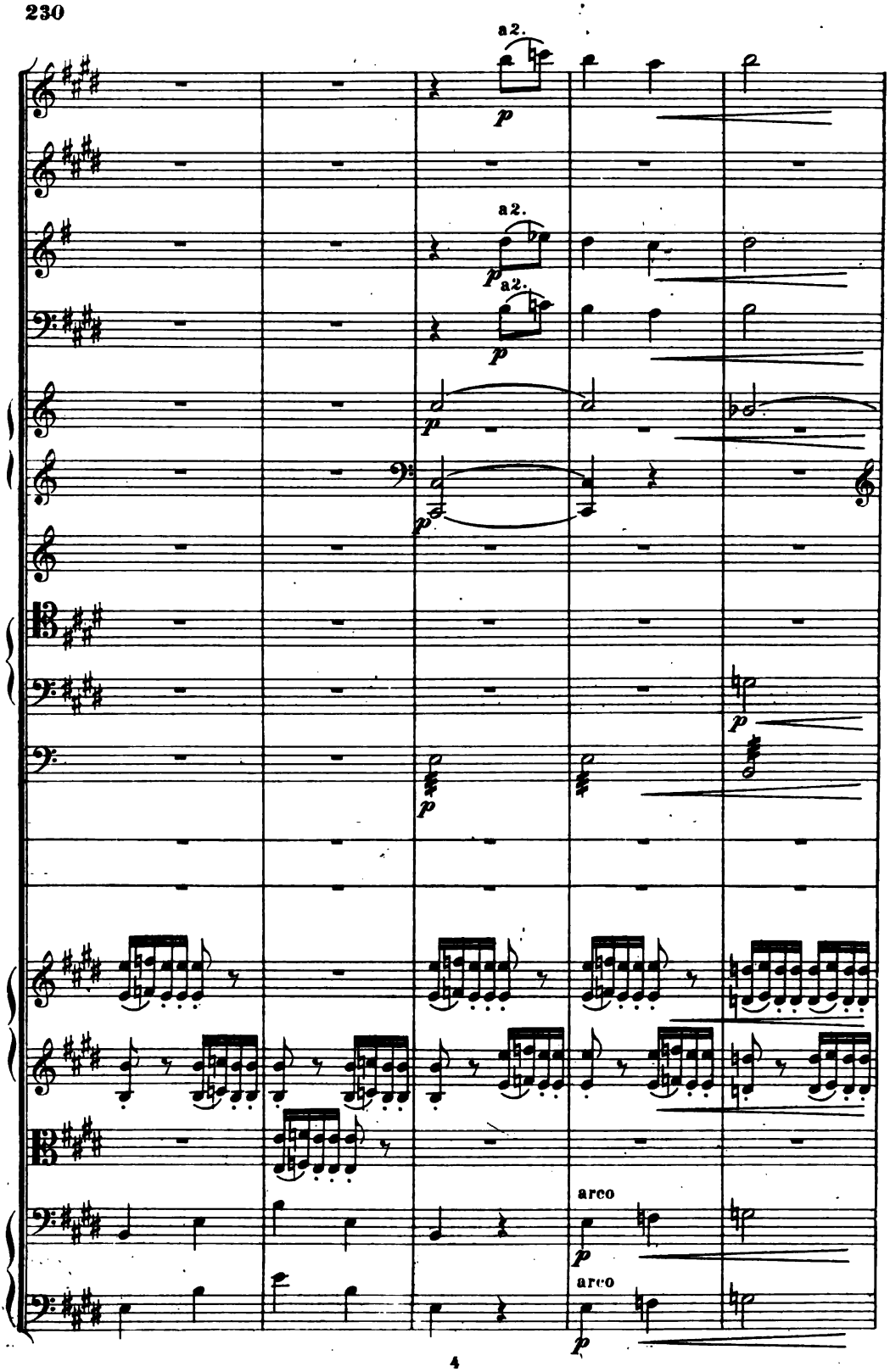




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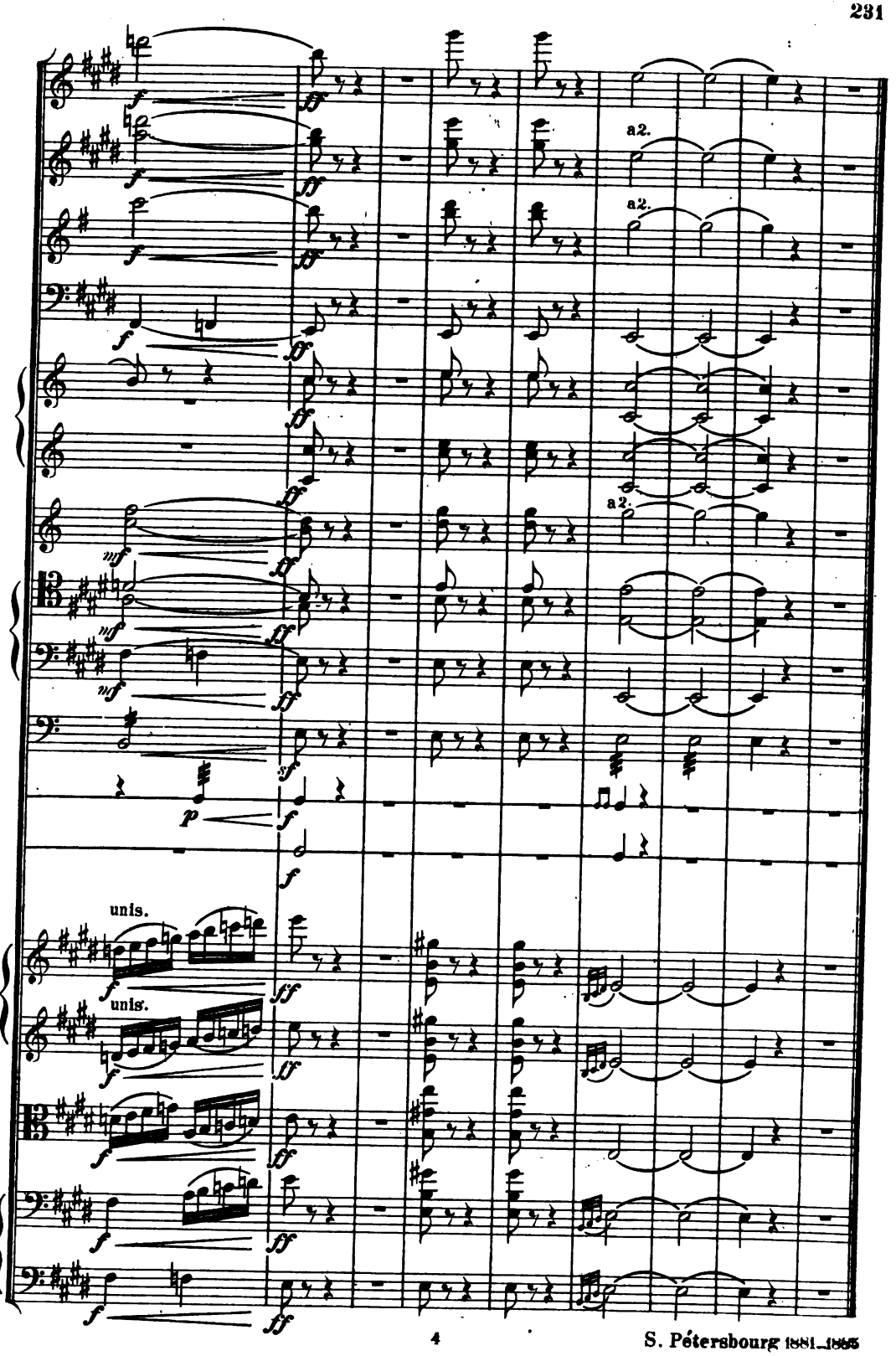




S. Pétersbourg 1881–1885

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# Edition M. P. Belaïeff à Leipzig.

## Compositions pour Orchestre.

| | Partition d'orchestre | | Parties d'orchestre | | Parties suppl. à | |
|---|---|---|---|---|---|---|
| | M. | R. | M. | R. | M. | R. |
| **Glazounow** (Alexandre). Op. 57. **Raymonda.** Ballet en 3 actes. Sujet de Lydie Pachkoff et de Marius Petipa | 140.— | 49.— | 140.— | 49.— | 9.— | 3.15 |
| — — **Morceaux séparés.** | | | | | | |
| ACTE I. | | | | | | |
| No. 1. **Introduction** | 2.50 | —.90 | 7.— | 2.45 | —.30 | —.10 |
| No. 2. **Grande Valse** | 3.— | 1.05 | 10.— | 3.50 | —.50 | —.20 |
| No. 3. **Prélude et la Romanesca** | —.80 | —.30 | 4.— | 1.40 | —.30 | —.10 |
| No. 4. **Grand Adagio** | 1.20 | —.45 | 4.50 | 1.60 | —.30 | —.10 |
| No. 5. **Valse fantastique** | 1.20 | —.45 | 7.— | 2.45 | —.40 | —.15 |
| No. 6. **Variations I—III et Valse** | 2.50 | —.90 | 7.— | 2.45 | —.40 | —.15 |
| No. 7. **Coda** | 2.50 | —.90 | 7.50 | 2.65 | —.40 | —.15 |
| ACTE II. | | | | | | |
| No. 8. **Grand pas d'action** | 2.— | —.70 | 6.— | 2.10 | —.30 | —.10 |
| No. 9. **Variation I** | —.80 | —.30 | 3.50 | 1.25 | —.30 | —.10 |
| No. 10 **Variation II** | —.80 | —.30 | 2.50 | —.90 | —.30 | —.10 |
| No. 11. **Variation III** | —.80 | —.30 | 3.— | 1.05 | —.20 | —.10 |
| No. 12. **Variation IV** | —.80 | —.30 | 3.— | 1.05 | —.20 | —.10 |
| No. 13. **Grand Coda** | 2.50 | —.90 | 10.— | 3.50 | —.40 | —.15 |
| No. 14. **Entrée des jongleurs** | 1.— | —.35 | 4.50 | 1.60 | —.30 | —.10 |
| No. 15. **Danse des garçons arabes et Entrée des Sarrazins** | 1.60 | —.60 | 6.— | 2.10 | —.40 | —.15 |
| No. 16. **Grand pas espagnol** | 1.60 | —.60 | 9.— | 3.15 | —.40 | —.15 |
| No. 17. **Danse orientale** | —.80 | —.30 | 3.— | 1.05 | —.20 | —.10 |
| ACTE III. | | | | | | |
| No. 18. **Entr'acte et Cortège hongrois** | 3.— | 1.05 | 8.— | 2.80 | —.40 | —.15 |
| No. 19. **Grand pas hongrois** | 2.50 | —.90 | 9.— | 3.15 | —.40 | —.15 |
| No. 20. **Danse des enfants** | 1.20 | —.45 | 5.— | 1.75 | —.30 | —.10 |
| No. 21. **Entrée et Pas classique hongrois** | 2.— | —.70 | 5.— | 1.75 | —.30 | —.10 |
| No. 22. **Variations I—IV** | 2.50 | —.90 | 7.50 | 2.65 | —.40 | —.15 |
| No. 23. **Coda** | 2.— | —.70 | 9.— | 3.15 | —.40 | —.15 |
| No. 24. **Galop** | 2.— | —.70 | 10.— | 3.50 | —.50 | —.20 |
| No. 25. **Valse** (Morceau supplémentaire) | 1.— | —.35 | 3.— | 1.05 | —.30 | —.10 |
| — Op. 57a. **Suite pour Orchestre, tirée du Ballet „Raymonda"** | 11.— | 3.85 | 28.— | 9.80 | 1.60 | —.60 |
| — Op. 58. **6me Symphonie** (en do) pour grand Orchestre | 13.— | 4.55 | 33.— | 11.55 | 2.— | —.70 |
| — Op. 61. **Ruses d'Amour.** Ballet en 1 acte, composé par Marius Petipa | 50.— | 17.50 | 50.— | 17.50 | 3.— | 1.05 |
| — — **Morceaux séparés.** | | | | | | |
| No. 1. **Introduction. Premiere Scène, Gavotte-Musette, Sarabande et Farandole** | 3.50 | 1.25 | 12.— | 4.20 | —.80 | —.30 |
| No. 2. **Grande Valse** | 2.50 | —.90 | 10.— | 3.50 | —.60 | —.25 |
| No. 3. **Ballabile des Paysans et des Paysannes** | 2.— | —.70 | 8.— | 2.80 | —.50 | —.20 |
| No. 4. **Grand Pas des Fiancés** | 2.— | —.70 | 7.— | 2.45 | —.40 | —.15 |
| No. 5. **La Fricassée** | 2.— | —.70 | 8.— | 2.80 | —.40 | —.15 |
| — Op 67. **Les Saisons.** Ballet en 1 acte et 4 tableaux, composé par Marius Petipa | 50.— | 17.50 | 50.— | 17.50 | 3.— | 1.05 |
| — Op. 67a. **L'Hiver.** 1er Tableau du ballet „Les Saisons" | 4.— | 1.40 | 12.— | 4.20 | 1.— | —.35 |
| — Op. 68. **Pas de caractère** (genre slave-hongrois) pour Orchestre | 1.80 | —.65 | 6.— | 2.10 | —.30 | —.10 |
| — Op. 69. **Intermezzo romantico** pour grand Orchestre | 4.— | 1.40 | 7.— | 2.45 | —.40 | —.15 |
| — Op. 73. **Ouverture solennelle** pour grand Orchestre | 6.— | 2.10 | 14.— | 4.90 | —.80 | —.30 |
| — Op. 76. **Marche sur un thème russe** pour grand Orchestre | 2.50 | —.90 | 7.— | 2.45 | —.40 | —.15 |
| **Glinka** (M.). **Caprice brillant sur le thème de la Jota aragonesa** pour grand Orchestre | 2.50 | —.90 | 5.— | 1.75 | —.30 | —.10 |
| — **Souvenir d'une Nuit d'été à Madrid.** Fantaisie sur des thèmes espagnols pour grand Orchestre | 1.60 | —.60 | 3.50 | 1.25 | —.30 | —.10 |
| — **Kamarinskaïa. Fantaisie sur deux airs russes** pour Orchestre | 1.60 | —.60 | 2.50 | —.90 | —.30 | —.10 |
| — **Valse-Fantaisie** pour Orchestre | 1.80 | —.65 | 3.50 | 1.25 | —.30 | —.10 |
| — **Le Prince Kholmsky. Musique pour la Tragédie de N. V. Koukolnik** | 4.50 | 1.60 | 8.50 | 3.— | —.60 | —.25 |
| — — **Ouverture** | 1.60 | —.60 | 3.50 | 1.25 | —.30 | —.10 |
| **Kopylow** (A.). Op. 10. **Scherzo** en La pour Orchestre | 5.50 | 1.95 | 11.— | 3.85 | —.80 | —.30 |
| — Op. 14. **Symphonie** en ut pour Orchestre | 14.— | 4.90 | 28.— | 9.80 | 1.80 | —.65 |
| **Liadow** (Anatole). Op. 19. **Mazurka.** Scène rustique près de la guinguette, pour Orchestre | 4.50 | 1.60 | 7.50 | 2.65 | —.40 | —.15 |
| — Op. 49. **A la mémoire d'A. Pouchkine.** Polonaise pour grand Orchestre | 3.— | 1.05 | 8.50 | 3.— | —.40 | —.15 |
| **Rimsky-Korsakow** (Nicolas). Op. 6. **Fantaisie sur des thèmes serbes** pour Orchestre | 4.— | 1.40 | 8.— | 2.80 | —.40 | —.15 |
| — Op. 28. **Ouverture sur des thèmes russes** (Ré) pour grand Orchestre | 5.50 | 1.95 | 9.— | 3.15 | —.40 | —.15 |
| — Op. 29. **Conte féerique** pour grand Orchestre | 6.— | 2.10 | 11.— | 3.85 | —.60 | —.25 |
| — Op. 31. **Symphoniette** (en la) sur des thèmes russes pour Orchestre | 10.— | 3.50 | 12.— | 4.20 | —.80 | —.30 |
| — Op. 32. **3me Symphonie** (en Ut) pour Orchestre | 12.— | 4.20 | 23.— | 8.05 | 1.40 | —.50 |
| — Op. 34. **Capriccio espagnol** pour grand Orchestre. (I. Alborada. II. Variazioni. III. Alborada. IV. Scena e canto gitano. V. Fandango asturiano) | 7.50 | 2.65 | 16.— | 5.60 | —.80 | —.30 |
| — Op. 35. **Scheherazade, d'après „Mille et une nuits".** Suite symphonique pour Orchestre | 17.— | 5.95 | 30.— | 10.50 | 1.80 | —.65 |
| — Op. 36. **La Grande Pâque Russe.** Ouverture sur des thèmes de l'Eglise Russe pour grand Orchestre | 8.— | 2.80 | 15.— | 5.25 | —.80 | —.30 |

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# Edition M. P. Belaïeff à Leipzig.

## Compositions pour Orchestre.

| | Partition d'orchestre | | Parties d'orchestre | | Parties suppl. à | |
|---|---|---|---|---|---|---|
| | M. | R. | M. | R. | M. | R. |
| **Rimsky-Korsakow** (Nicolas). Ouverture de l'Opéra „La Fiancée du Tzar" | 3.50 | 1.25 | 9.— | 3.15 | —.60 | —.25 |
| — Nuit sur le Mont Triglav. 3me acte de l'Opéra-Ballet „Mlada". Arrangement pour exécution de Concert (Orchestre seul) par l'auteur | 14.— | 4.90 | 30.— | 10.50 | 1.80 | —.65 |
| — Suite pour Orchestre, tirée de l'Opéra-Ballet „Mlada". Complète | 7.— | 2.45 | 20.— | 7.— | —.80 | —.30 |
| No. 1. Introduction | —.80 | —.30 | 3.— | 1.05 | —.30 | —.10 |
| No. 2. Rédowa | 2.— | —.70 | 8.50 | 3.— | —.40 | —.15 |
| No. 3. Danse lithuanienne | 1.20 | —.45 | 5.— | 1.75 | —.30 | —.10 |
| No. 4. Danse indienne | 1.60 | —.60 | 5.50 | 1.95 | —.30 | —.10 |
| No. 5. Cortège | 3.— | 1.05 | 10.— | 3.50 | —.40 | —.15 |
| — Ouverture de l'Opéra „La Nuit de Mai" pour Orchestre | 2.50 | —.90 | 7.— | 2.45 | —.50 | —.20 |
| — La Nuit de Noël. Opéra d'après Gogol. Morceaux séparés pour Orchestre. | | | | | | |
| No. 1. Introduction | 1.20 | —.45 | 6.— | 2.10 | —.30 | —.10 |
| No. 2. Tableaux VI et VII (avec chœur ad libitum) | 7.— | 2.45 | 18.— | 6.30 | 1.— | —.35 |
| No. 3. Polonaise (avec chœur ad libitum) | 3.— | 1.05 | 8.— | 2.80 | —.40 | —.15 |
| No. 4. Tableau VIII (avec chœur ad libitum) | 3.— | 1.05 | 8.50 | 3.— | —.40 | —.15 |
| **Scriabine** (A.) Op. 24. Rêverie pour Orchestre | 1.40 | —.50 | 4.— | 1.40 | —.30 | —.10 |
| — Op. 26. Symphonie (en Mi) pour grand Orchestre et Chœur | 13.— | 4.55 | 30.— | 10.50 | 2.— | —.70 |
| — Op. 29. 2me Symphonie (en ut) pour grand Orchestre | 18.— | 6.30 | | | | |
| **Sokolow** (Nicolas). Op. 4. Elégie pour Orchestre | 2.50 | —.90 | 5.50 | 1.95 | —.40 | —.15 |
| — Op. 40a. Suite tirée du Ballet „Les Cygnes sauvages" pour grand Orchestre | 13.— | 4.55 | 24.— | 8.40 | 1.40 | —.50 |
| **Steherbatcheff** (N.). Op. 33. Sérénade pour Orchestre | 2.— | —.70 | 4.— | 1.40 | —.30 | —.10 |
| — 2 Idylles pour Orchestre. (No. 1. „L'étoile du berger". Tableau pastoral. No. 2. „En passant l'eau". Schersino.) | 5.— | 1.75 | 6.— | 2.10 | —.30 | —.10 |
| **Tanéïew** (S.). Op. 6. Ouverture de l'Orestie, trilogie d'Eschyle, pour Orchestre | 6.50 | 2.30 | 11.— | 3.85 | —.60 | —.25 |
| — Op. 12. 1re Symphonie (en ut) pour grand Orchestre | 15.— | 5.25 | 35.— | 12.25 | 2.— | —.70 |
| — Entr'acte de „L'Orestie", trilogie d'Eschyle | 1.80 | —.65 | 6.50 | 2.30 | —.30 | —.10 |
| **Tschaikowsky** (P.). Op. 76. (Oeuvre posthume.) Ouverture pour le drame „L'Orage" d'A. N. Ostrovsky, pour Orchestre | 6.— | 2.10 | 13.— | 4.55 | —.80 | —.30 |
| — Op. 77. (Oeuvre posthume.) Fatum. Poème symphonique pour Orchestre | 6.50 | 2.30 | 13.— | 4.55 | —.80 | —.30 |
| — Op. 78. (Oeuvre posthume.) Le Voyvode. Ballade symphonique pour Orchestre | 6.50 | 2.30 | 13.— | 4.55 | —.80 | —.30 |
| **Tschérépnine** (Nicolas). Op. 4. Prélude pour la pièce de Bostand „Princesse Lointaine" pour grand Orchestre | 2.50 | —.90 | 6.— | 2.10 | —.30 | —.10 |
| — Op. 12. Scène dans la caverne des sorcières (IVme acte, scène 1re) de la Tragédie „Macbeth" pour grand Orchestre | 14.— | 4.90 | 28.— | 9.80 | 1.80 | —.65 |
| **Wihtol** (Joseph). Op. 4. La fête Lihgo. Tableau symphonique sur des thèmes populaires lettes pour Orchestre | 5.50 | 1.95 | 10.— | 3.50 | —.50 | —.20 |
| — Op. 21. Ouverture dramatique pour Orchestre | 6.— | 2.10 | 12.— | 4.20 | —.60 | —.25 |
| **Zolotareff** (B.). Op. 4. Fête villageoise. Ouverture pour Orchestre | 5.50 | 1.95 | 15.— | 5.25 | —.80 | —.30 |
| — Op. 7. Rhapsodie hébraïque pour grand Orchestre | 10.— | 3.50 | 23.— | 8.05 | 1.20 | —.45 |

## Compositions pour Orchestre à cordes.

| | Partition | | Parties séparées | | | |
|---|---|---|---|---|---|---|
| | M. | R. | M. | R. | | |
| **Sokolow** (Nicolas). Sérénade sur une chanson d'enfant pour Orchestre à cordes, d'après le Quintuor op. 3 | 1.— | —.35 | 2.— | —.70 | —.40 | —.15 |
| — Op. 23. 2me Sérénade pour Orchestre à cordes | —.60 | —.25 | 1.80 | —.65 | —.30 | —.10 |
| — Op. 38. La Caressante. Polka pour Orchestre d'archets | —.50 | —.20 | 1.50 | —.55 | —.30 | —.10 |
| **Sokolow** (N.), **Glazounow** (A.) et **Liadow** (A.). Les Vendredis. Polka pour Orchestre d'archets | 1.— | —.35 | 2.— | —.70 | —.40 | —.15 |

## Fanfares.

| | Partition et parties séparées | |
|---|---|---|
| | M. | R. |
| **Liadow** (A.) et **Glazounow** (A.). Les Fanfares (pour Trombe in A, Corni in F, Tromboni, Tuba, Timpani, Tamburo, Piatti) exécutées au Jubilé de Nicolas Rimsky-Korsakow, le 22 décembre 1890 à St. Pétersbourg | 1.— | —.35 | 3.— | 1.05 |
| I. Allegretto, d'A. Liadow. | | | | |
| II. Moderato, d'A. Liadow. | | | | |
| III. Moderato, d'A. Glazounow. | | | | |
| IV. Allegretto d'A. Liadow. | | | | |
| V. Moderato (Thème russe) arrangé par A. Glazounow. | | | | |

## Pour Flauto piccolo, 2 Flûtes, 3 Clarinettes, Harpe et Campanelli.

| | | | | | | |
|---|---|---|---|---|---|---|
| **Liadow** (Anatole). Op. 32. Une Tabatière à Musique. Valse-Badinage pour Piano. Arrangement pour Flauto piccolo, 2 Flûtes, 3 Clarinettes, Harpe et Campanelli par l'auteur | | | | | 2.50 | —.90 |

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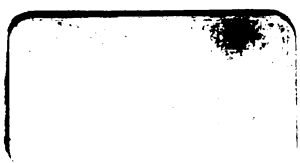

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